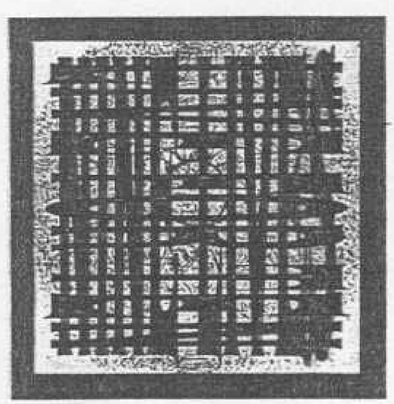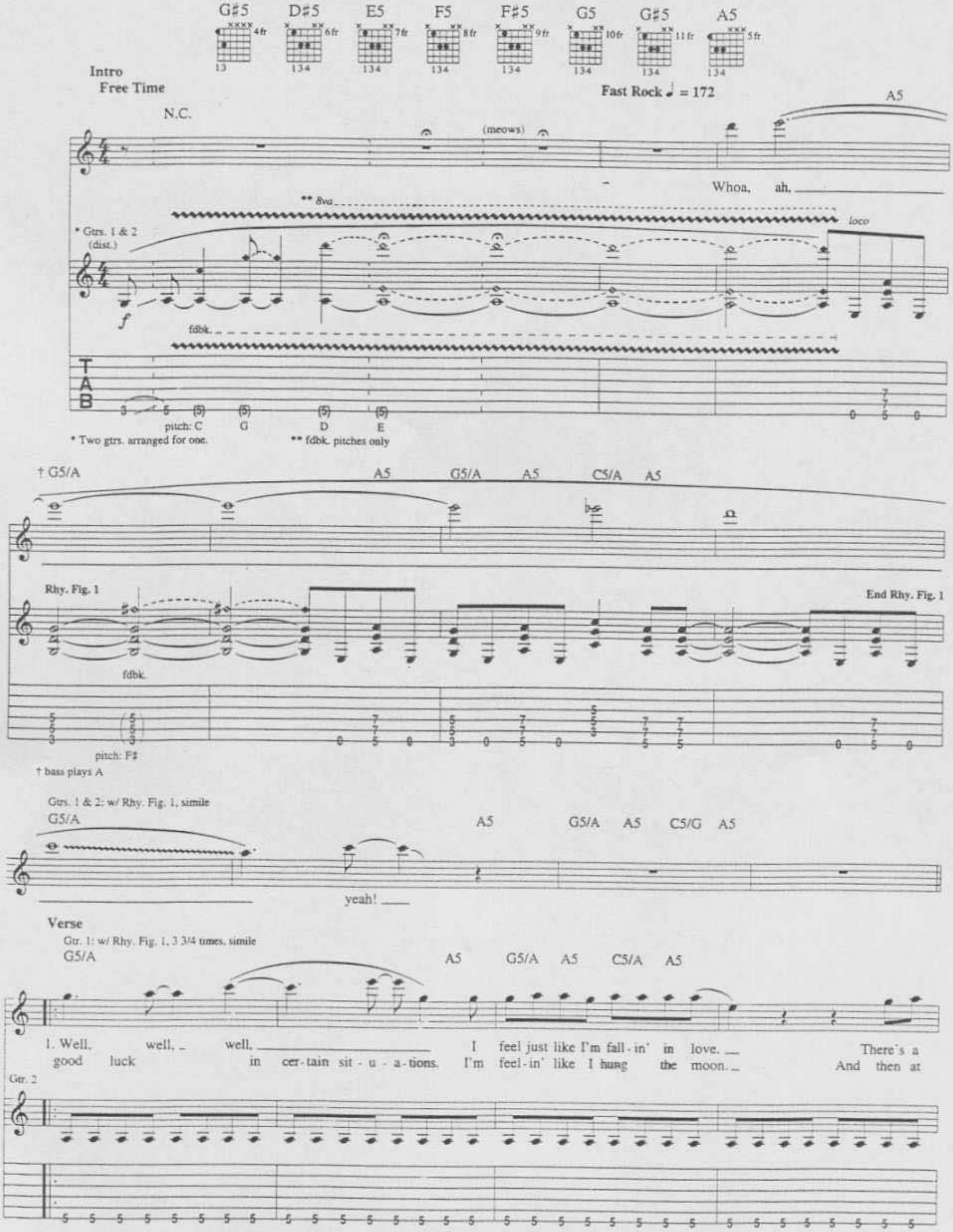
AEROSMITH NINE LIVES
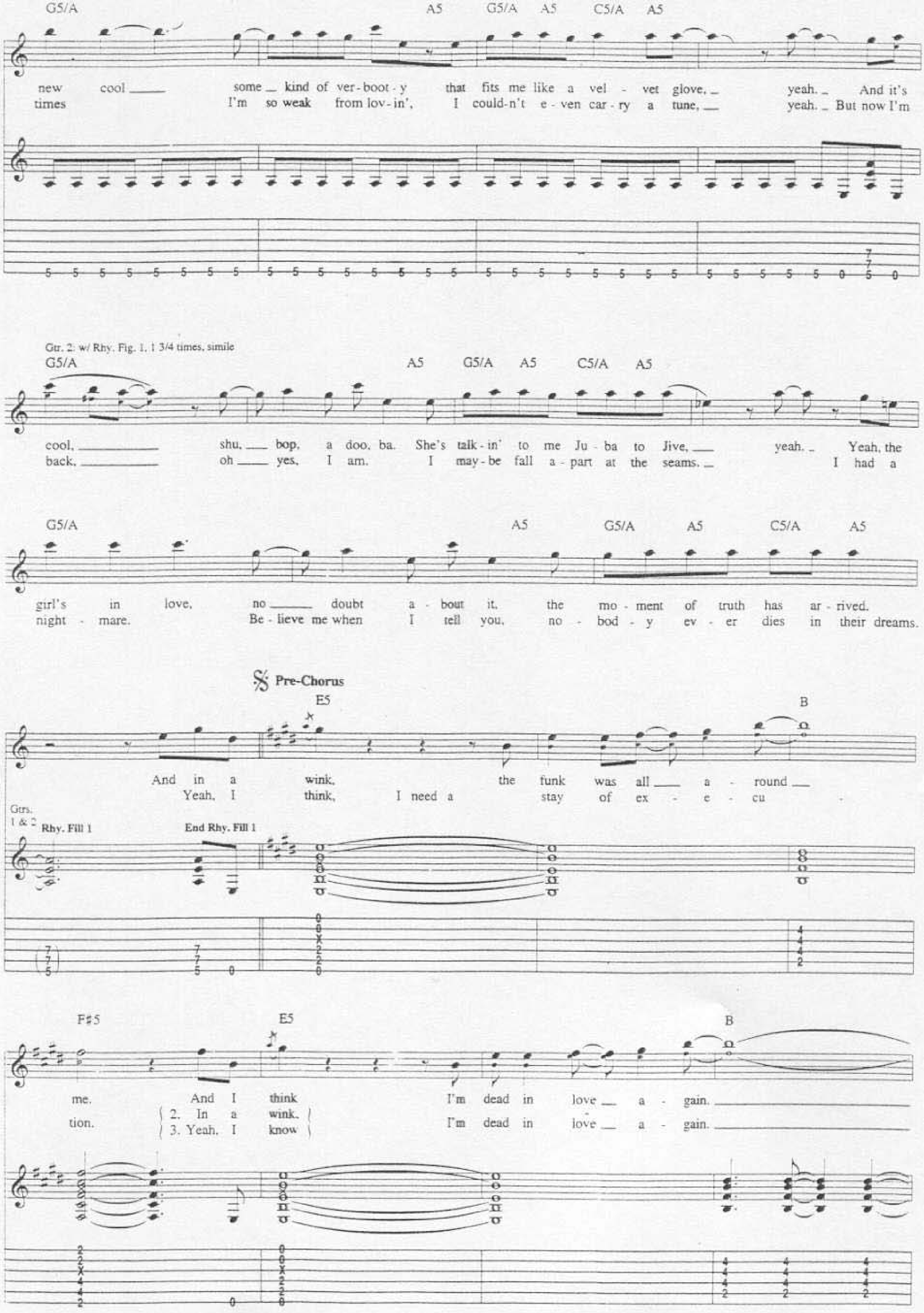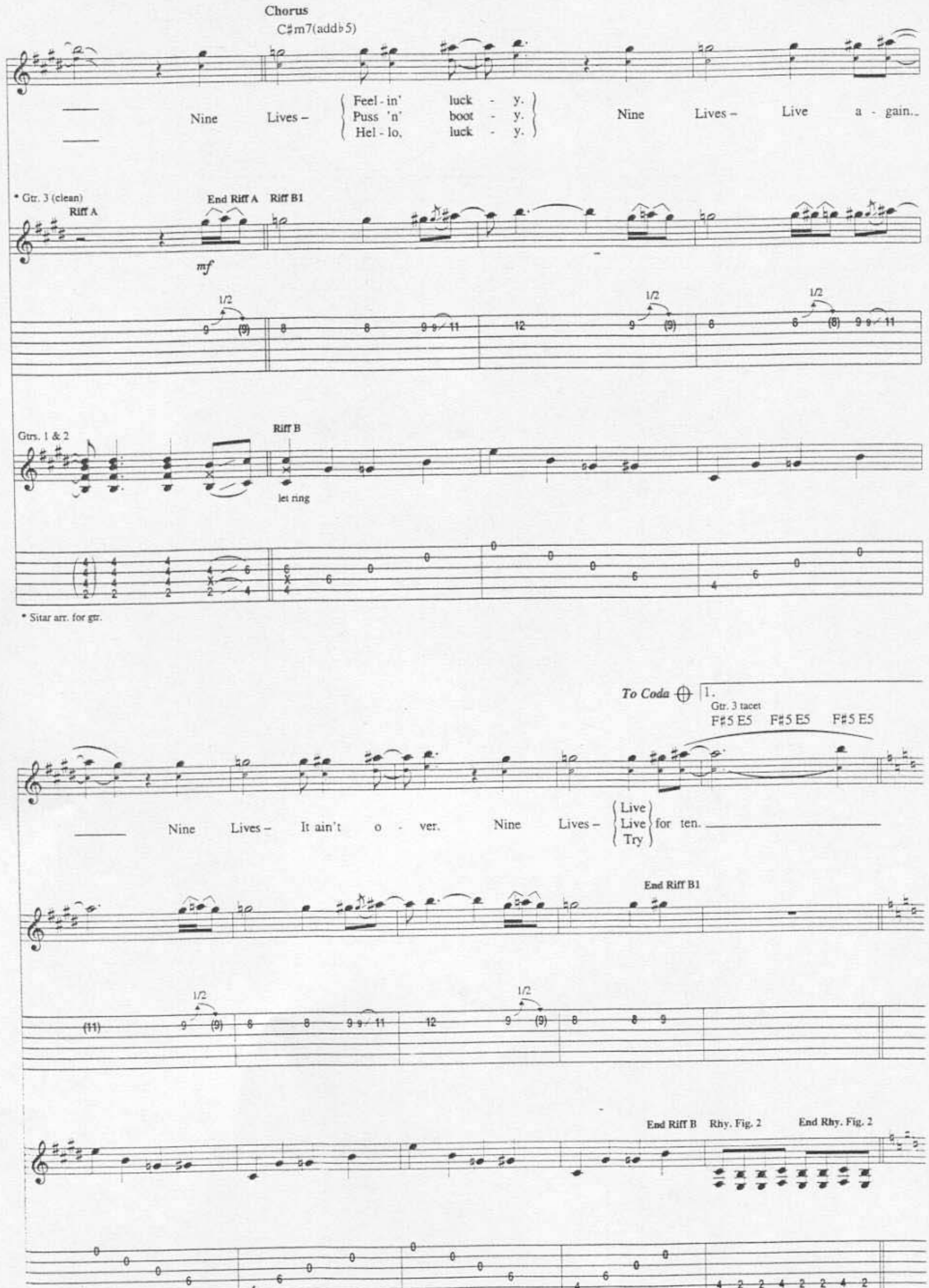


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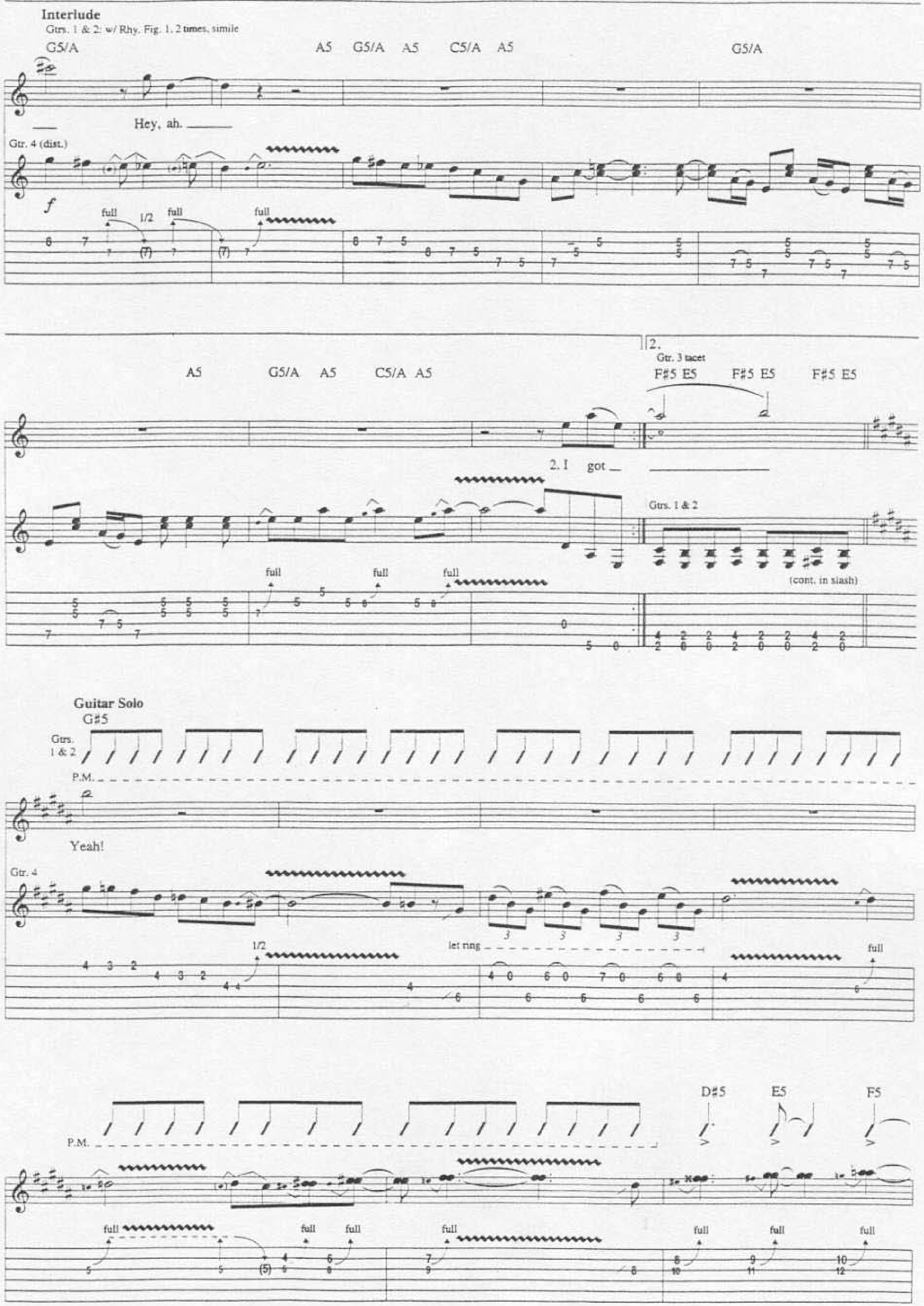
Nine Lives

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen
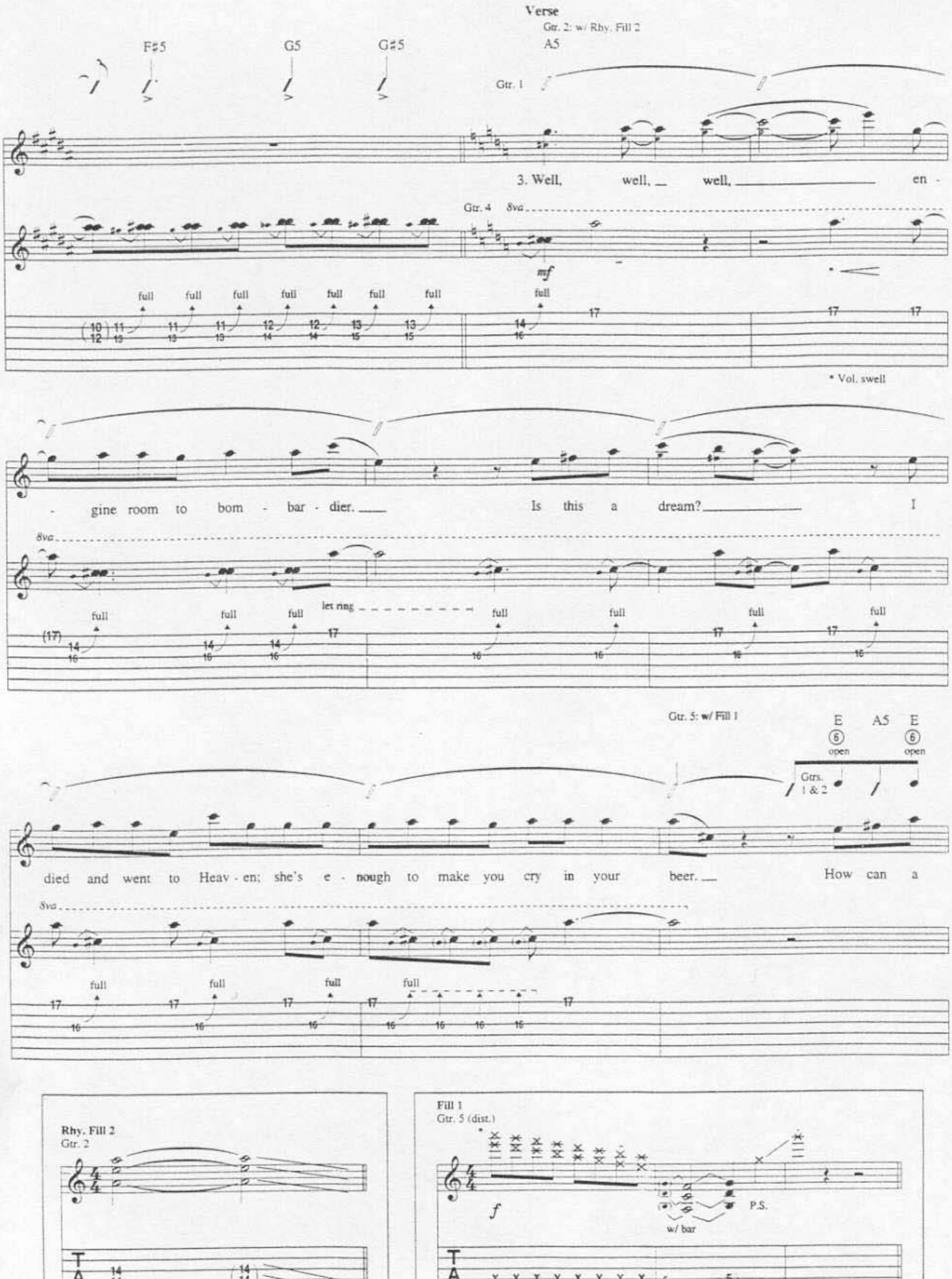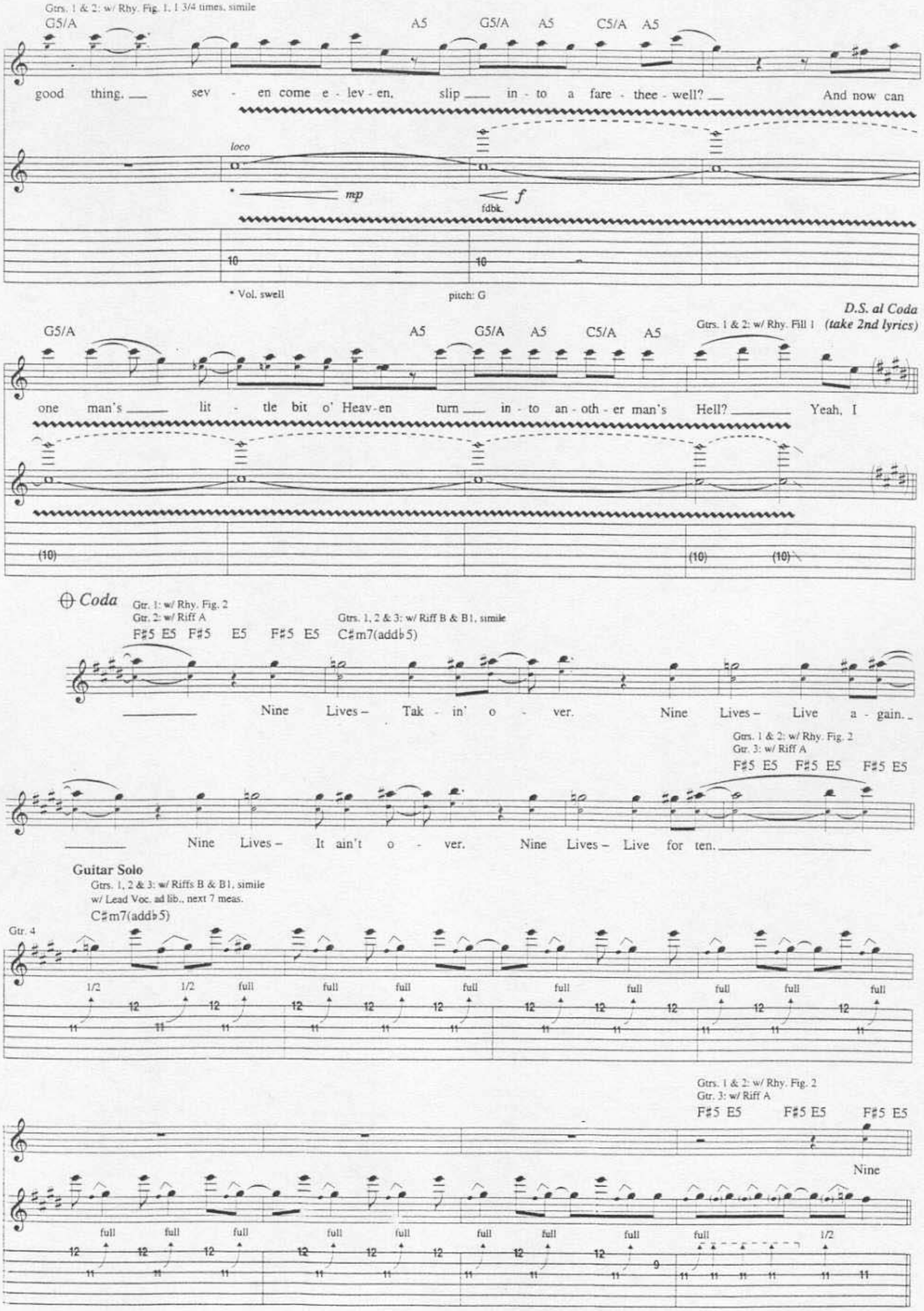



G5/A A5 G5/A A5 C5/A A5
new cool some kind of ver-boot-y that fits me like a vel-vet glove, yeah. And it's
times I'm so weak from lov-in', I could-n't e-ven car-ry a tune, yeah. But now I'm
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times, simile
G5/A A5 G5/A A5 C5/A A5
cool, shu, bop, a doo, ba. She's talk-in' to me Ju-ba to Jive, yeah. Yeah, the
back, oh yes, I am. I may-be fall a-part at the seams. I had a
G5/A A5 G5/A A5 C5/A A5
girl's in love, no doubt a-bout it, the mo-ment of truth has ar-rived.
night-mare. Be-lieve me when I tell you, no-bod-y ev-er dies in their dreams.
Pre-Chorus
E5 B
And in a wink, the funk was all a-round
Yeah, I think, I need a stay of ex-e-cu
Gtrs. 1 & 2
Rhy. Fill 1
End Rhy. Fill 1
F♯5 E5 B
me. And I think I'm dead in love a-gain.
tion. 2. In a wink, 3. Yeah, I know I'm dead in love a-gain.


Chorus
C♯m7(add♭5)
Nine Lives – Feel-in' luck-y. / Puss 'n' boot-y. / Hel-lo, luck-y.
Nine Lives – Live a-gain.
* Gtr. 3 (clean)
Riff A
End Riff A
Riff B1
mf
1/2
Gtrs. 1 & 2
Riff B
let ring
* Sitar arr. for gtr.
To Coda
1.
Gtr. 3 tacet
F♯5 E5 F♯5 E5 F♯5 E5
Nine Lives – It ain't o-ver.
Nine Lives – Live / Live / Try for ten.
End Riff B1
End Riff B
Rhy. Fig. 2
End Rhy. Fig. 2


Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
G5/A
A5 G5/A A5 C5/A A5
G5/A
Hey, ah.
Gtr. 4 (dist.)
full
1/2
A5 G5/A A5 C5/A A5
2.
Gtr. 3 tacet
F♯5 E5 F♯5 E5 F♯5 E5
2. I got
Gtrs. 1 & 2
(cont. in slash)
Guitar Solo
G♯5
Gtrs. 1 & 2
P.M.
Yeah!
Gtr. 4
let ring
D♯5 E5 F5

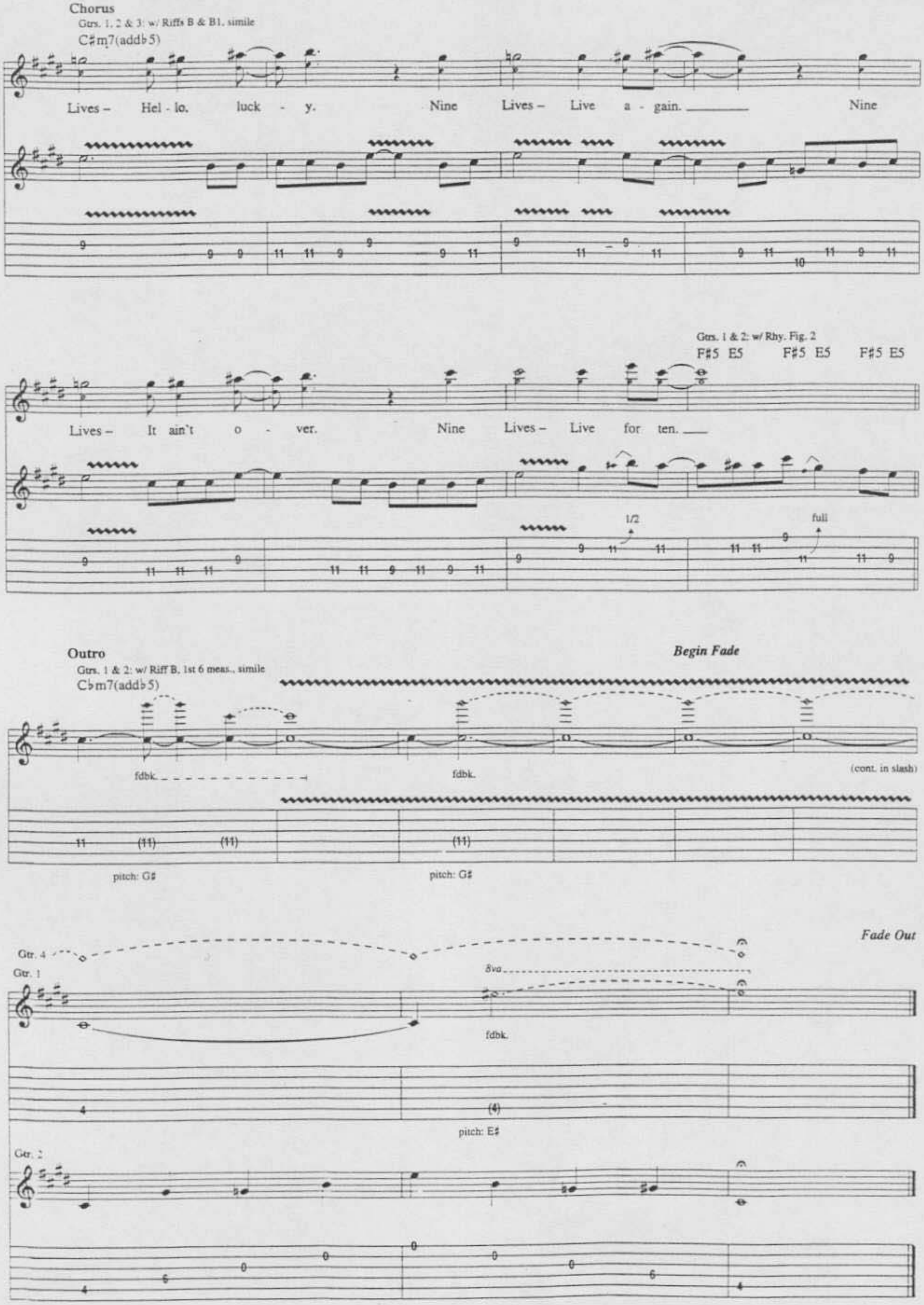
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Verse
Gtr. 2: w/ Rhy. Fill 2
F♯5
G5
G♯5
A5
Gtr. 1
3. Well, well, well, en - gine room to bom - bar - dier. Is this a dream? I died and went to Heav - en; she's e - nough to make you cry in your beer. How can a
Gtr. 4
8va
mf
full
let ring
* Vol. swell
Gtr. 5: w/ Fill 1
E
A5
open
Gtrs. 1 & 2
Rhy. Fill 2
Gtr. 2
Fill 1
Gtr. 5 (dist.)
f
w/ bar
P.S.
* Tap str.'s w/ edge of pick.
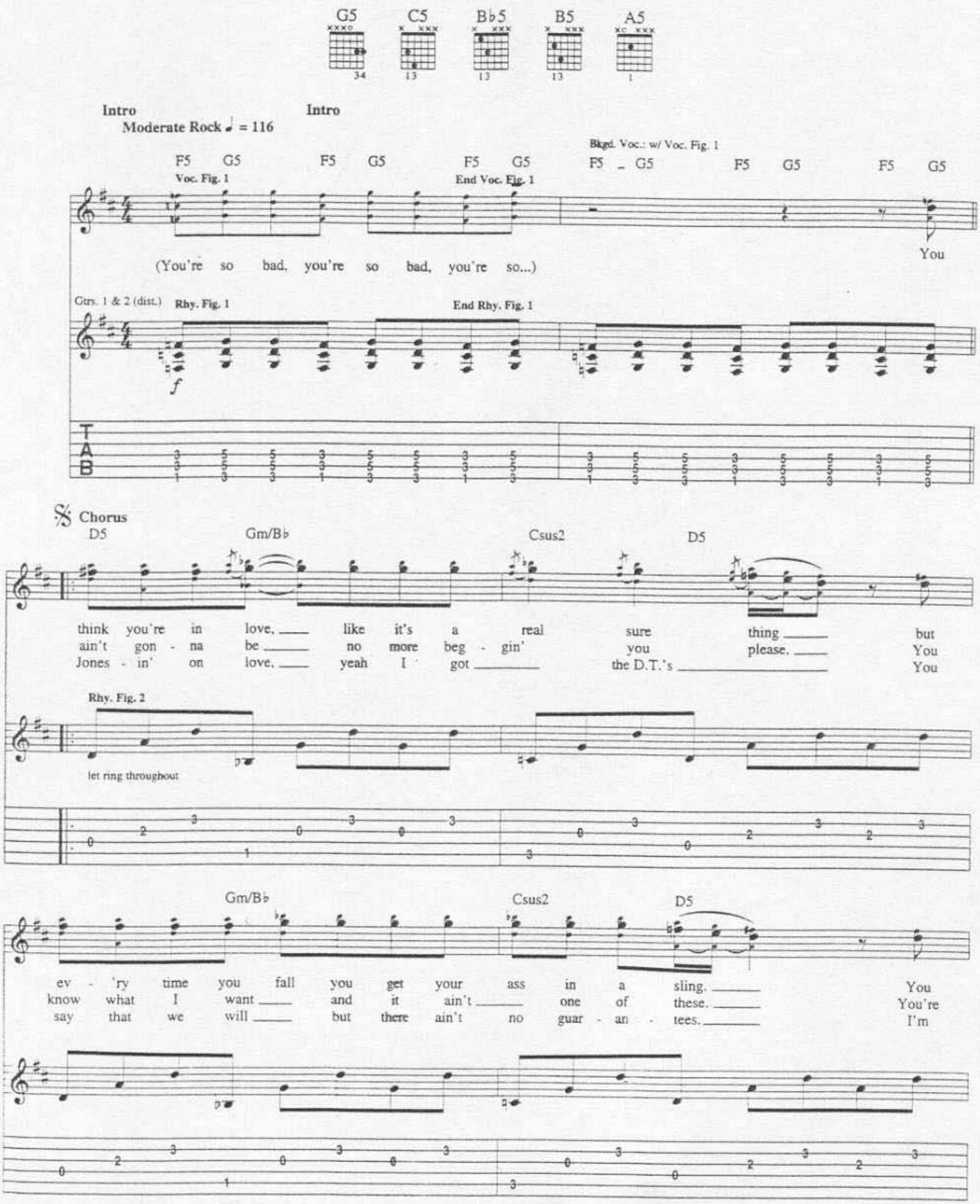


Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 3/4 times, simile
G5/A A5 G5/A A5 C5/A A5
good thing. sev - en come e - lev - en, slip in - to a fare - thee - well? And now can
loco
mp
f
fdbk.
10 10
* Vol. swell
pitch: G
D.S. al Coda
Gtrs. 1 & 2: w/ Rhy. Fill 1 (take 2nd lyrics)
G5/A A5 G5/A A5 C5/A A5
one man's lit - tle bit o' Heav - en turn in - to an - oth - er man's Hell? Yeah, I
(10) (10) (10)
Coda
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A
Gtrs. 1, 2 & 3: w/ Riff B & B1, simile
F♯5 E5 F♯5 E5 F♯5 E5 C♯m7(add♭5)
Nine Lives – Tak - in' o - ver. Nine Lives – Live a - gain.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A
F♯5 E5 F♯5 E5 F♯5 E5
Nine Lives – It ain't o - ver. Nine Lives – Live for ten.
Guitar Solo
Gtrs. 1, 2 & 3: w/ Riffs B & B1, simile
w/ Lead Voc. ad lib., next 7 meas.
C♯m7(add♭5)
Gtr. 4
1/2 1/2 full full full full full full full full full
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A
F♯5 E5 F♯5 E5 F♯5 E5
Nine
full full full full full full full full full 1/2
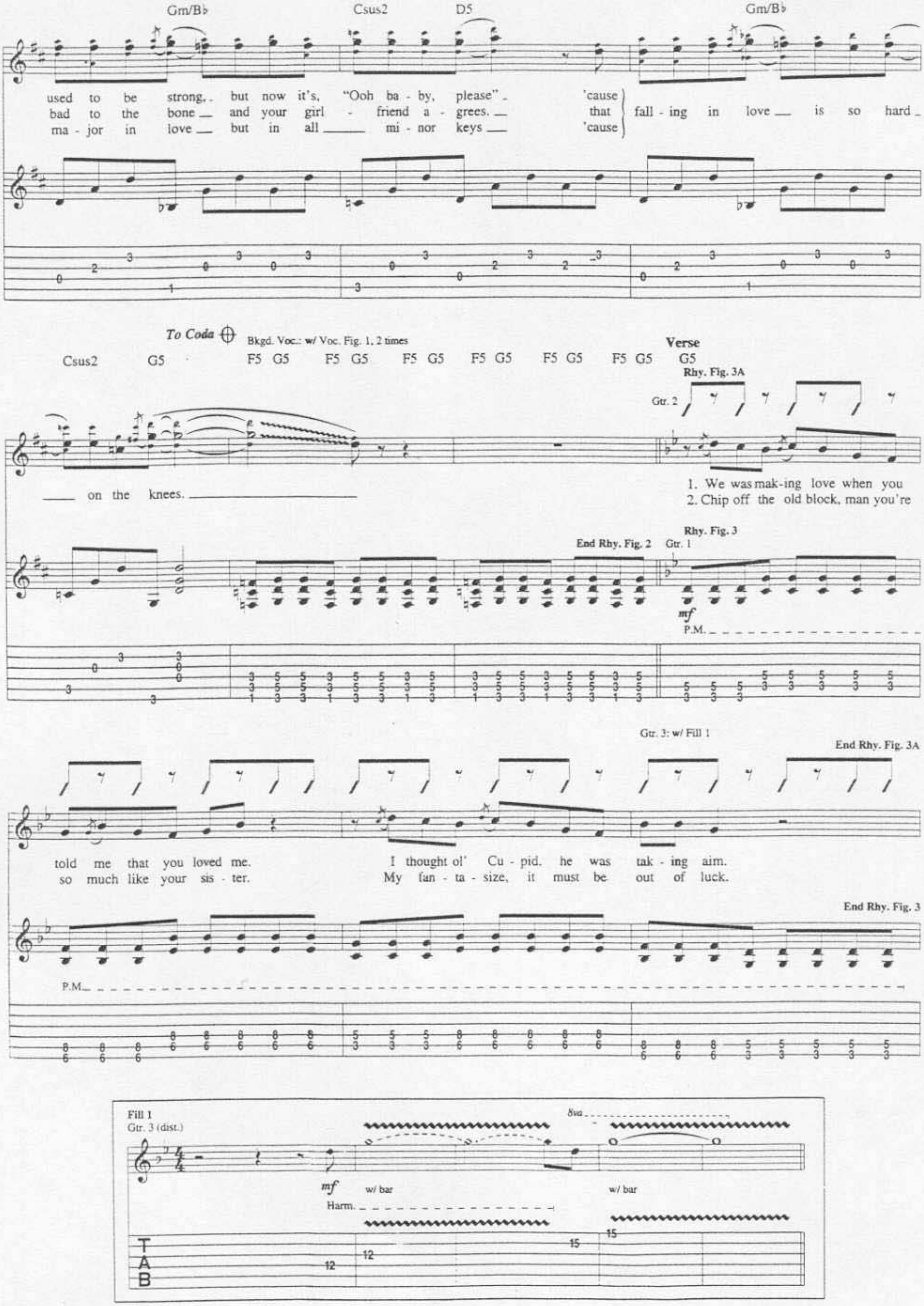
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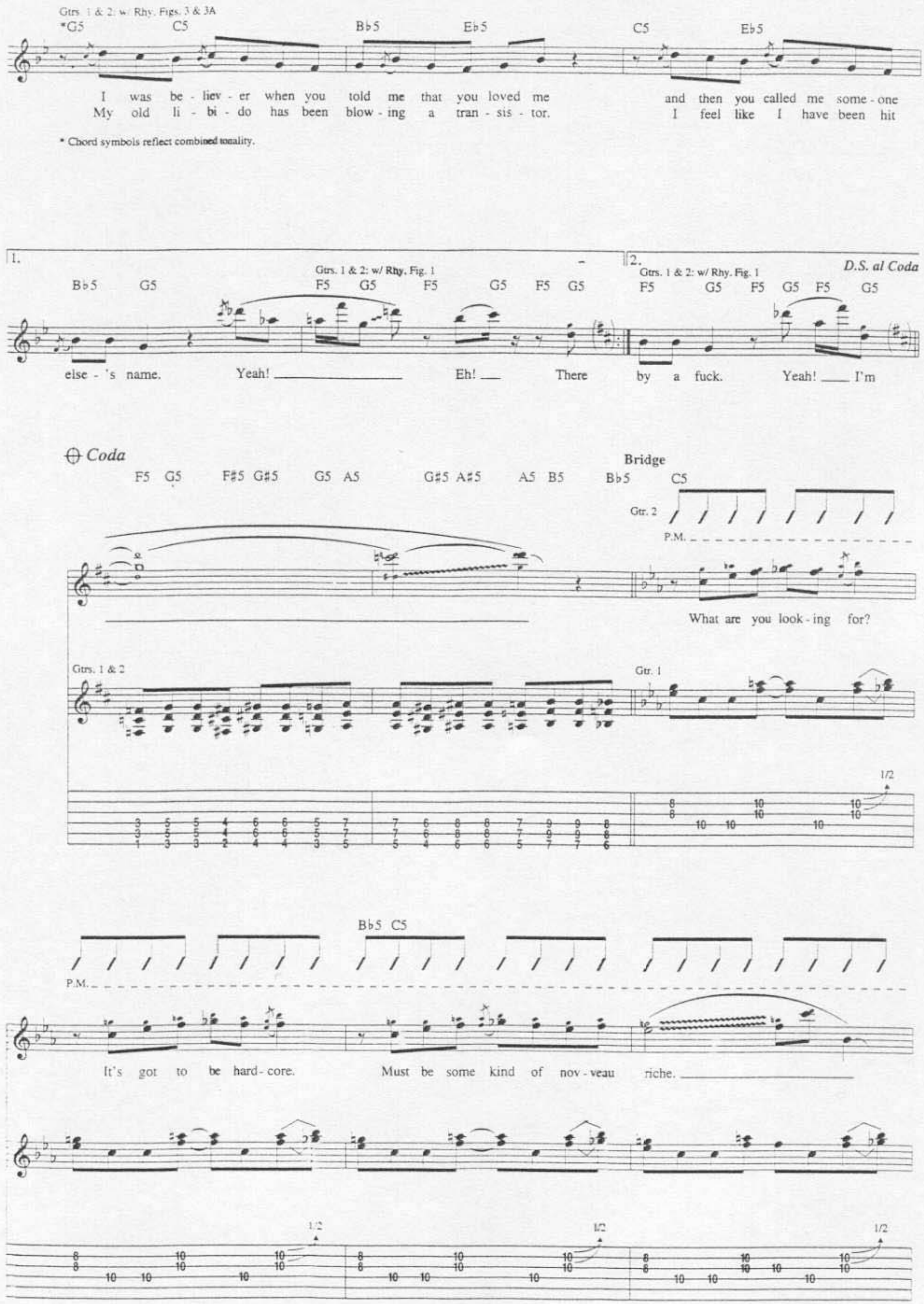

Chorus
Gtrs. 1, 2 & 3: w/ Riffs B & B1, simile
C♯m7(add♭5)
Lives – Hel - lo, luck - y. Nine Lives – Live a - gain. Nine
Lives – It ain't o - ver. Nine Lives – Live for ten.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
F♯5 E5 F♯5 E5 F♯5 E5
1/2
full
Outro
Gtrs. 1 & 2: w/ Riff B, 1st 6 meas., simile
C♭m7(add♭5)
Begin Fade
fdbk.
(cont. in slash)
pitch: G♯
Gtr. 4
Gtr. 1
8va
Fade Out
pitch: E♯
Gtr. 2
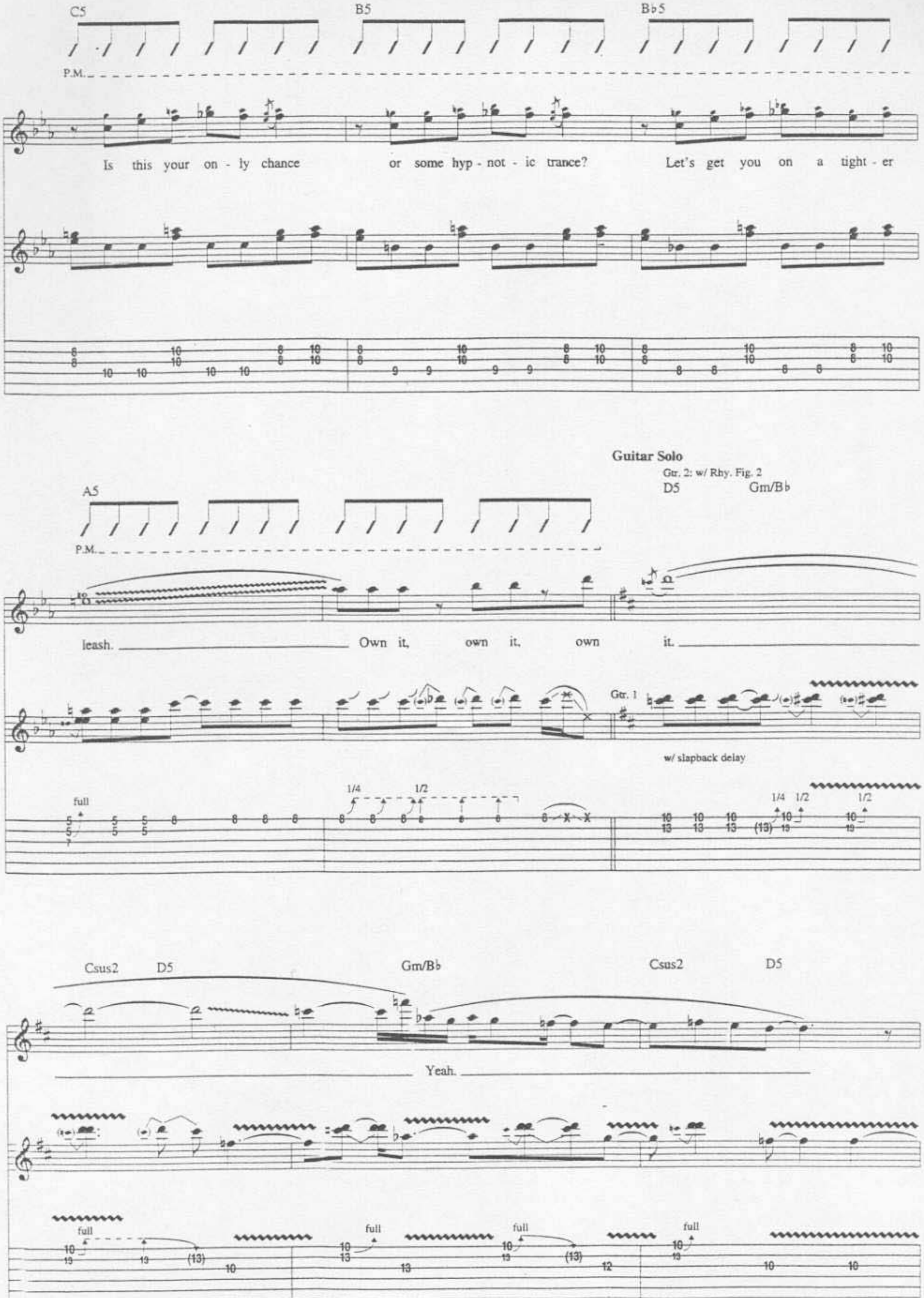
Falling in Love (Is Hard on the Knees)
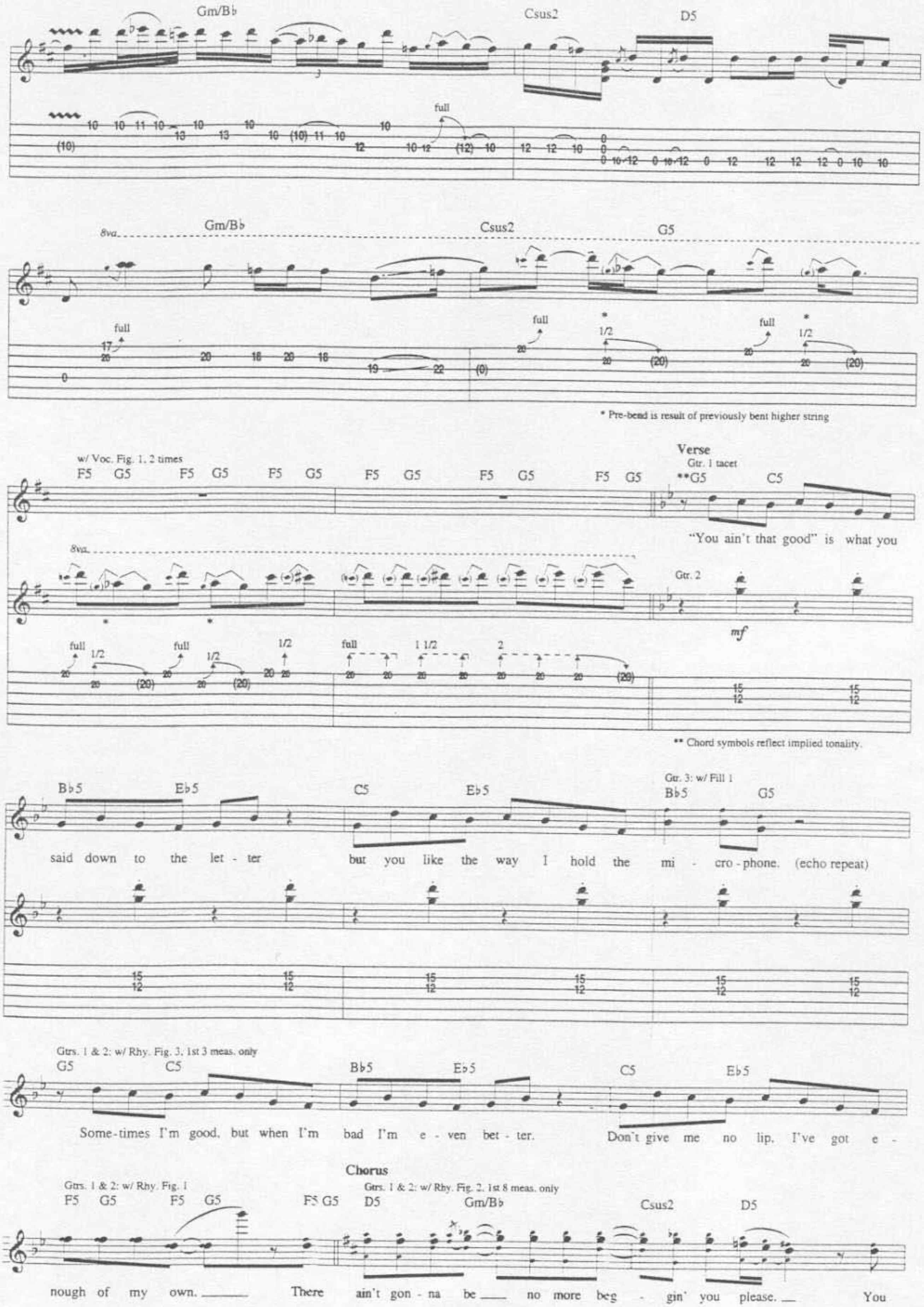
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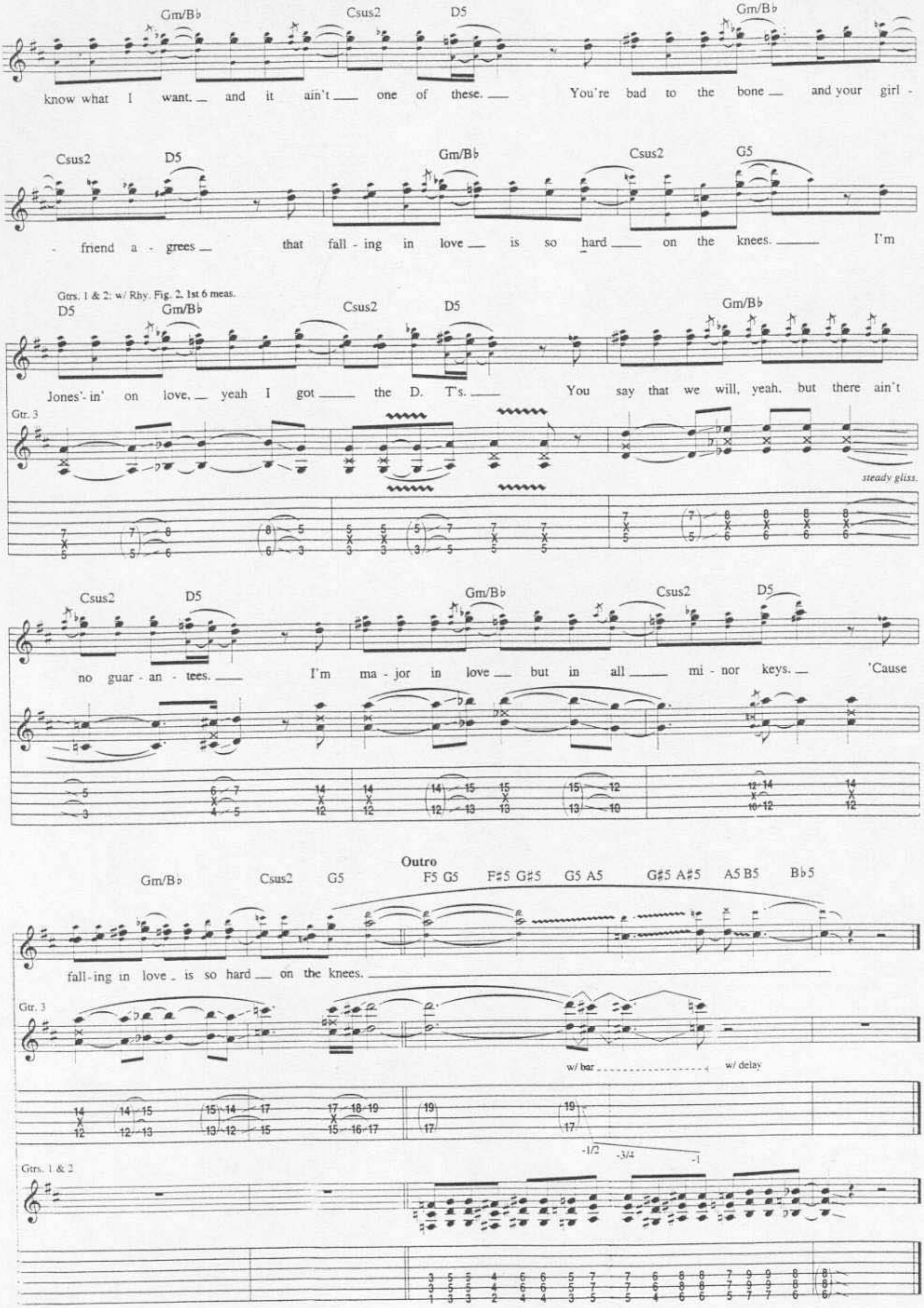



Gm/B♭ Csus2 D5 Gm/B♭
used to be strong, but now it's, "Ooh ba - by, please" 'cause
bad to the bone and your girl - friend a - grees. that
ma - jor in love but in all mi - nor keys 'cause
fall - ing in love is so hard
To Coda
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Csus2 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5
Verse
G5
Rhy. Fig. 3A
Gtr. 2
on the knees.
1. We was mak-ing love when you
2. Chip off the old block, man you're
End Rhy. Fig. 2
Rhy. Fig. 3
Gtr. 1
mf
P.M.
Gtr. 3: w/ Fill 1
End Rhy. Fig. 3A
told me that you loved me. I thought ol' Cu - pid, he was tak - ing aim.
so much like your sis - ter. My fan - ta - size, it must be out of luck.
End Rhy. Fig. 3
P.M.
Fill 1
Gtr. 3 (dist.)
8va
mf
w/ bar
Harm.
w/ bar
T
A
B


Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
*G5 C5 Bb5 Eb5 C5 Eb5
I was be - liev - er when you told me that you loved me and then you called me some - one
My old li - bi - do has been blow - ing a tran - sis - tor. I feel like I have been hit
* Chord symbols reflect combined tonality.
1.
Bb5 G5
Gtrs. 1 & 2: w/ Rhy. Fig. 1
F5 G5 F5 G5 F5 G5
else - 's name. Yeah! Eh! There
2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D.S. al Coda
F5 G5 F5 G5 F5 G5
by a fuck. Yeah! I'm
Coda
F5 G5 F#5 G#5 G5 A5 G#5 A#5 A5 B5
Bridge
Bb5 C5
Gtr. 2
P.M.
What are you look - ing for?
Gtrs. 1 & 2
Gtr. 1
Bb5 C5
P.M.
It's got to be hard - core. Must be some kind of nov - veau riche.


C5
B5
B♭5
P.M.
Is this your on - ly chance
or some hyp - not - ic trance?
Let's get you on a tight - er
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2
D5
Gm/B♭
A5
P.M.
leash.
Own it, own it, own
it.
Gtr. 1
w/ slapback delay
full
1/4
1/2
Csus2
D5
Gm/B♭
Csus2
D5
Yeah.

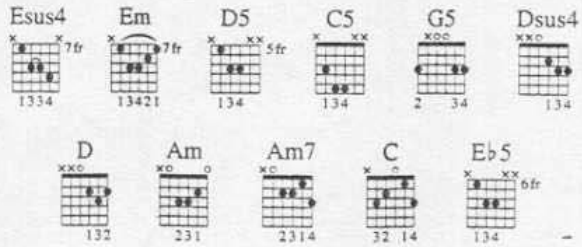

Gm/B♭
Csus2
D5
full
8va
Gm/B♭
Csus2
G5
full
full
1/2
full
1/2
* Pre-bend is result of previously bent higher string
w/ Voc. Fig. 1, 2 times
F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5
Verse
Gtr. 1 tacet
**G5 C5
"You ain't that good" is what you
Gtr. 2
mf
full 1/2 full 1/2 1/2 full 1 1/2 2
** Chord symbols reflect implied tonality.
B♭5 E♭5 C5 E♭5
Gtr. 3: w/ Fill 1
B♭5 G5
said down to the let - ter but you like the way I hold the mi - cro - phone. (echo repeat)
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 3 meas. only
G5 C5 B♭5 E♭5 C5 E♭5
Some-times I'm good, but when I'm bad I'm e - ven bet - ter. Don't give me no lip, I've got e -
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
F5 G5 F5 G5 F5 G5
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 8 meas. only
D5 Gm/B♭ Csus2 D5
nough of my own. There ain't gon - na be no more beg - gin' you please. You
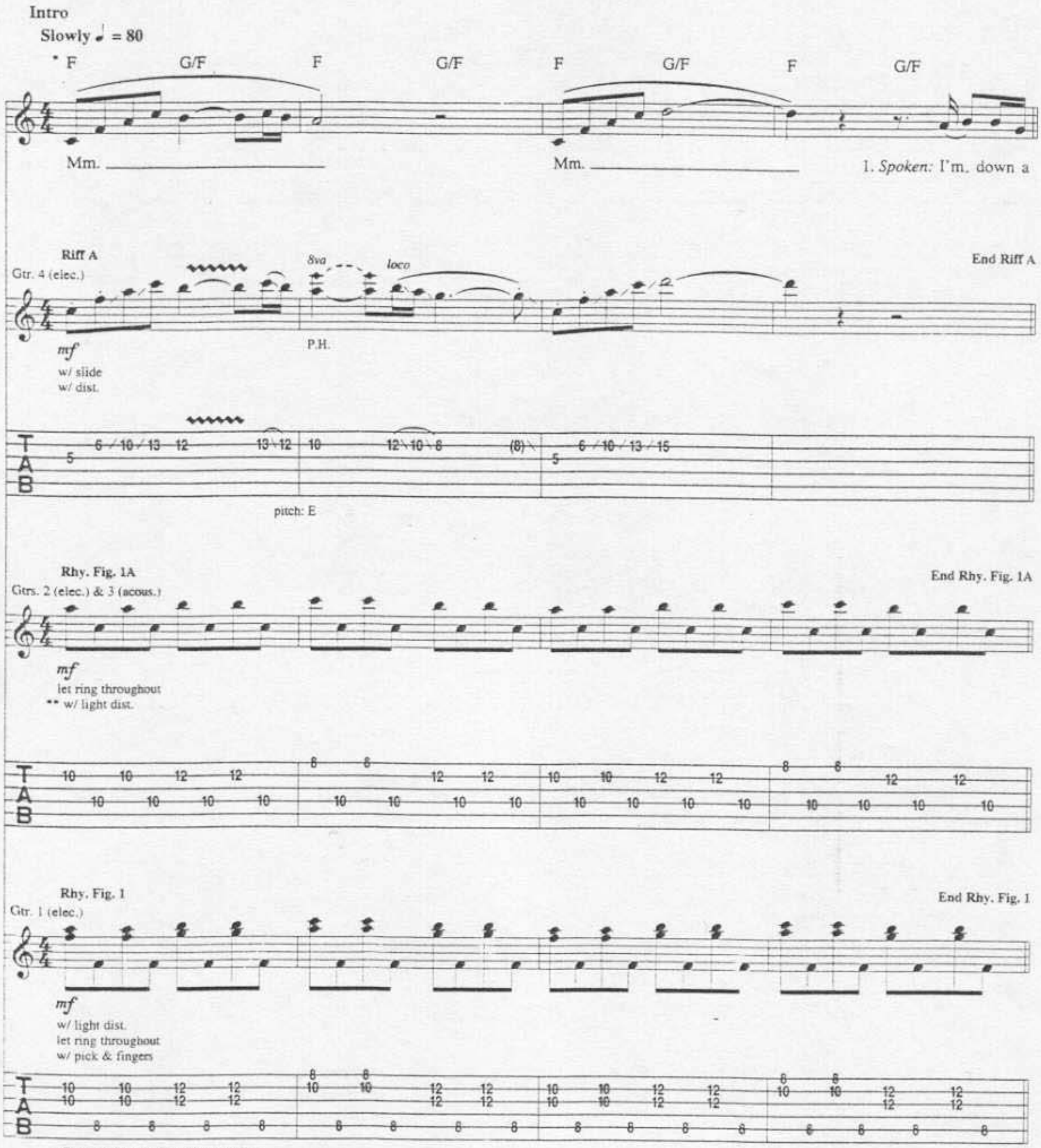
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Gm/B♭ Csus2 D5 Gm/B♭
know what I want. and it ain't one of these. You're bad to the bone and your girl -
Csus2 D5 Gm/B♭ Csus2 G5
- friend a - grees that fall - ing in love is so hard on the knees. I'm
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 6 meas.
D5 Gm/B♭ Csus2 D5 Gm/B♭
Jones'- in' on love, yeah I got the D. T's. You say that we will, yeah, but there ain't
Gtr. 3
steady gliss.
Csus2 D5 Gm/B♭ Csus2 D5
no guar - an - tees. I'm ma - jor in love but in all mi - nor keys. 'Cause
Outro
Gm/B♭ Csus2 G5 F5 G5 F♯5 G♯5 G5 A5 G♯5 A♯5 A5 B5 B♭5
fall - ing in love is so hard on the knees.
Gtr. 3
w/ bar
w/ delay
Gtrs. 1 & 2

Hole in My Soul
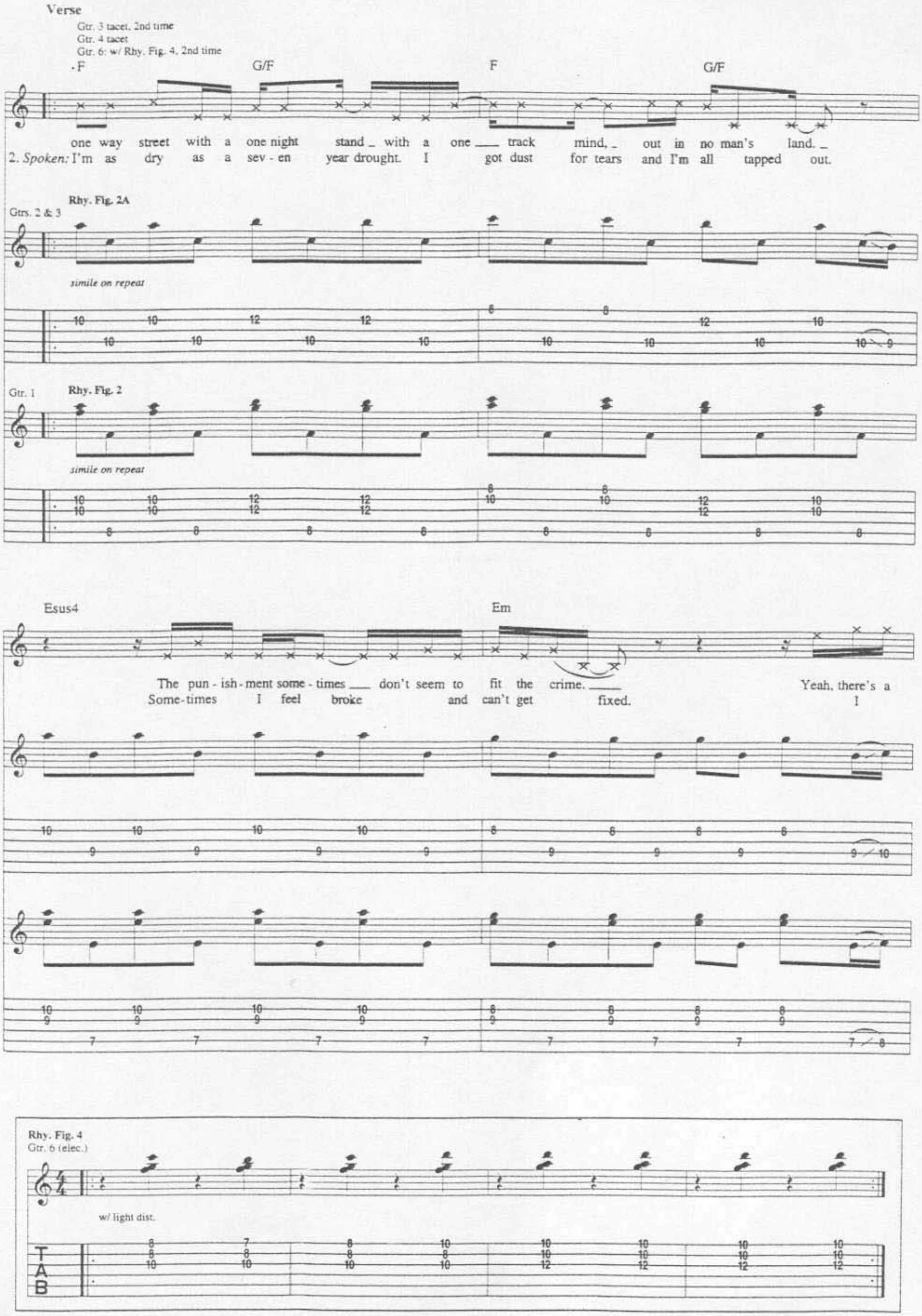
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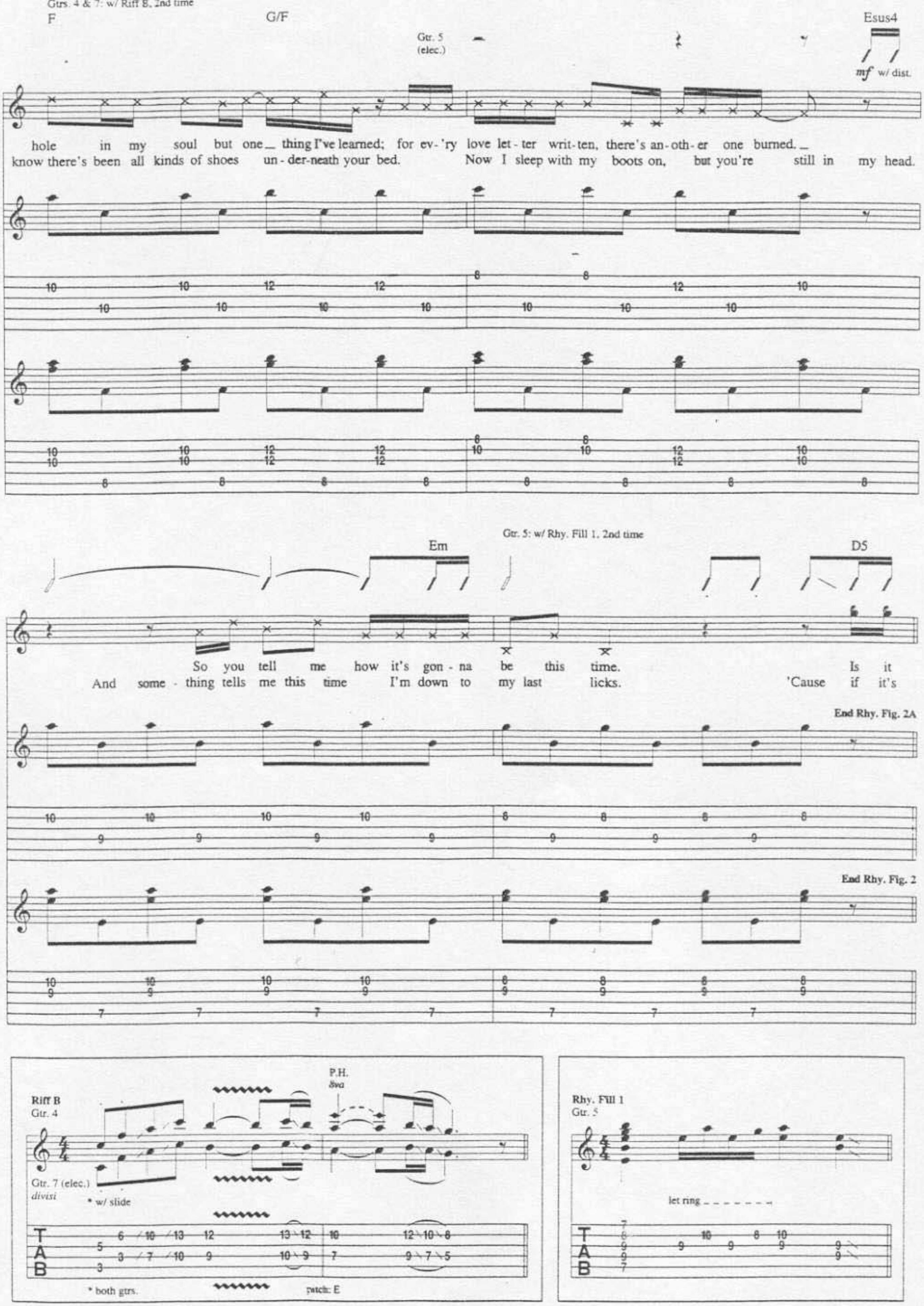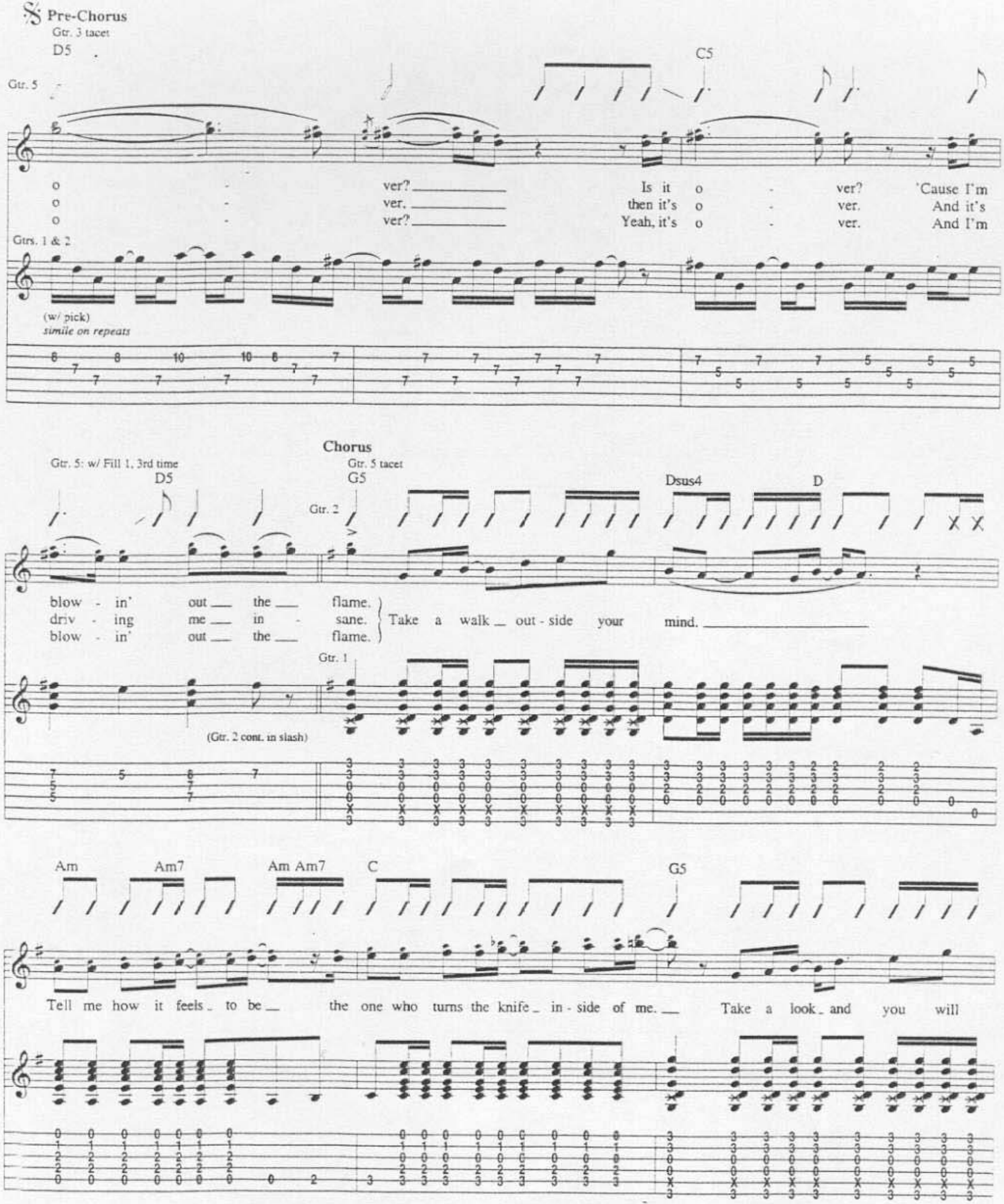




* Chord symbols reflect basic tonality.
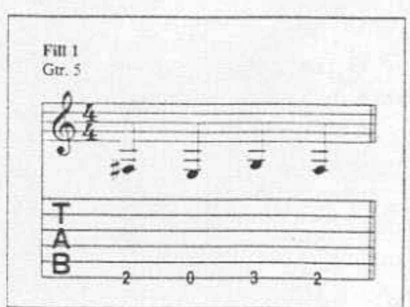
** Gtr. 2 only
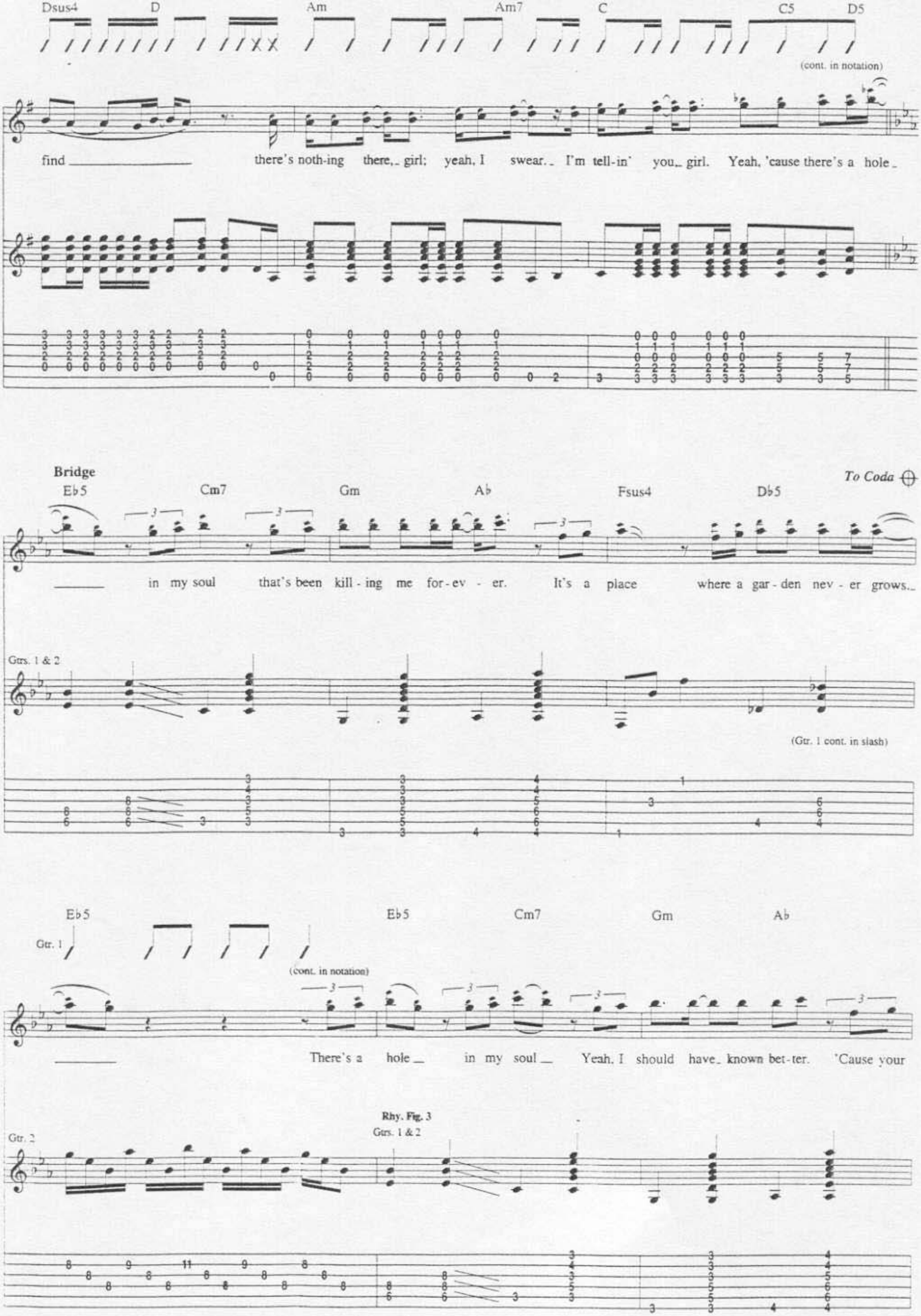

Verse
Gtr. 3 tacet, 2nd time
Gtr. 4 tacet
Gtr. 6: w/ Rhy. Fig. 4, 2nd time
F G/F F G/F
one way street with a one night stand _ with a one ___ track mind, _ out in no man's land. _
2. Spoken: I'm as dry as a sev - en year drought. I got dust for tears and I'm all tapped out.
Rhy. Fig. 2A
Gtrs. 2 & 3
simile on repeat
Gtr. 1
Rhy. Fig. 2
simile on repeat
Esus4 Em
The pun - ish - ment some - times ___ don't seem to fit the crime. ___ Yeah, there's a
Some-times I feel broke and can't get fixed. I
Rhy. Fig. 4
Gtr. 6 (elec.)
w/ light dist.
T
A
B
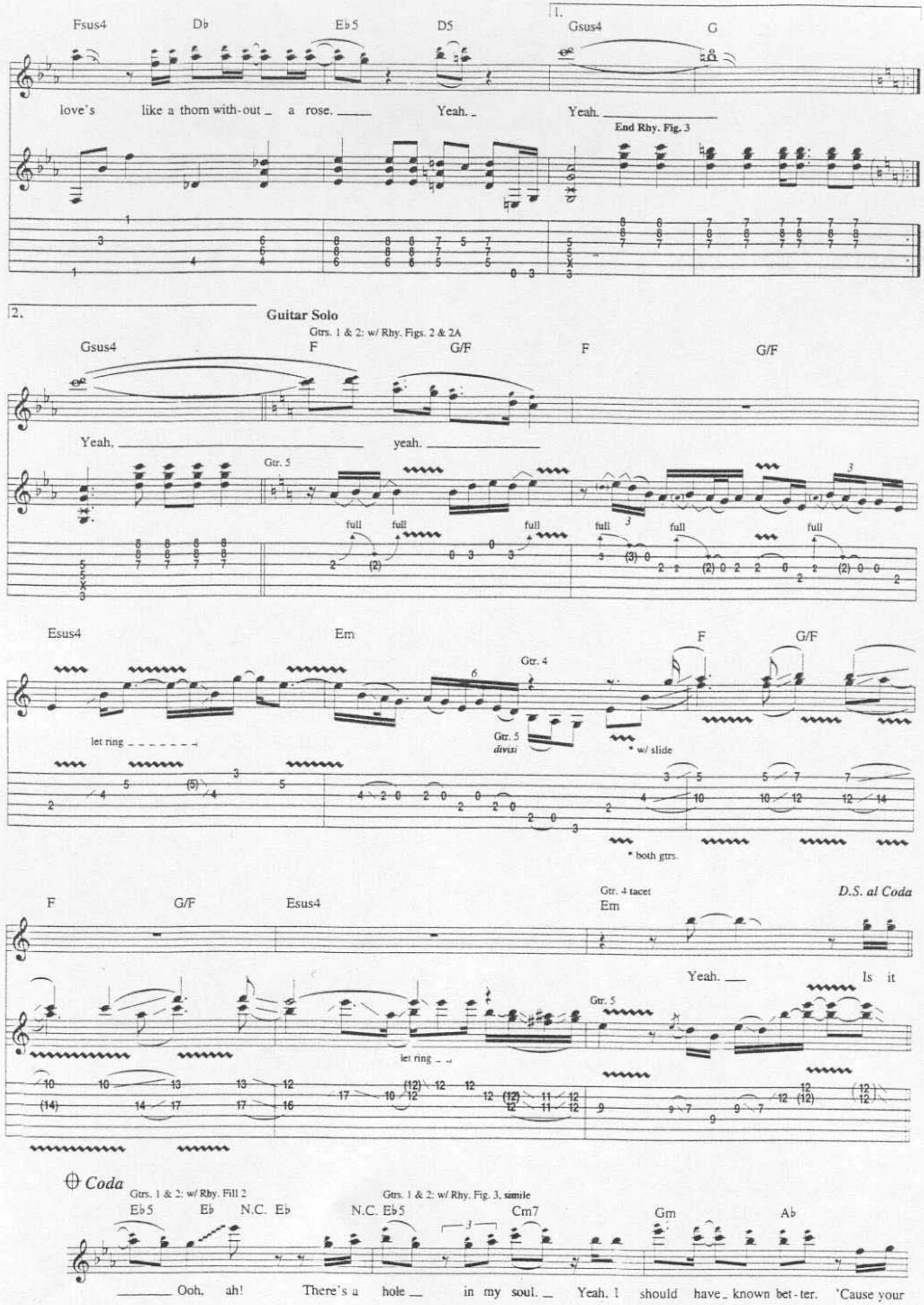

Gtrs. 4 & 7: w/ Riff B, 2nd time
F
G/F
Gtr. 5 (elec.)
Esus4
mf w/ dist.
hole in my soul but one thing I've learned; for ev-'ry love let-ter writ-ten, there's an-oth-er one burned.
know there's been all kinds of shoes un-der-neath your bed. Now I sleep with my boots on, but you're still in my head.
Gtr. 5: w/ Rhy. Fill 1, 2nd time
Em
D5
So you tell me how it's gon-na be this time. Is it
And some-thing tells me this time I'm down to my last licks. 'Cause if it's
End Rhy. Fig. 2A
End Rhy. Fig. 2
Riff B
Gtr. 4
Gtr. 7 (elec.)
divisi
* w/ slide
P.H.
8va
* both gtrs.
patch: E
Rhy. Fill 1
Gtr. 5
let ring
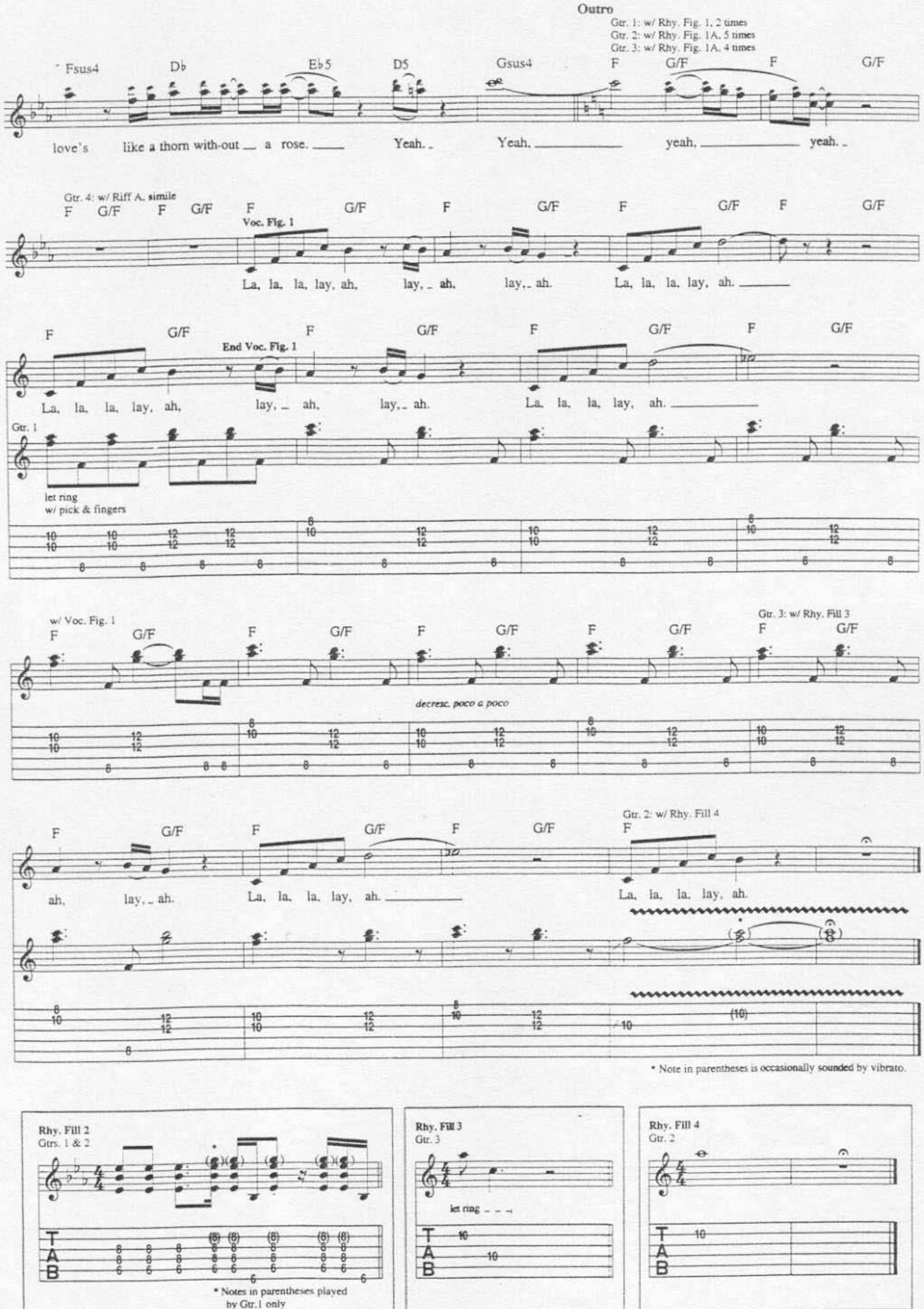
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Pre-Chorus
Gtr. 3 tacet
D5
C5
Gtr. 5
o - ver? Is it o - ver? 'Cause I'm
o - ver, then it's o - ver. And it's
o - ver? Yeah, it's o - ver. And I'm
Gtrs. 1 & 2
(w/ pick)
simile on repeats
Gtr. 5: w/ Fill 1, 3rd time
D5
Chorus
Gtr. 5 tacet
G5
Gtr. 2
Dsus4
D
blow - in' out the flame.
driv - ing me in - sane.
blow - in' out the flame.
Take a walk out - side your mind.
Gtr. 1
(Gtr. 2 cont. in slash)
Am Am7 Am Am7 C G5
Tell me how it feels to be the one who turns the knife in - side of me. Take a look and you will


Fill 1
Gtr. 5
T
A
B

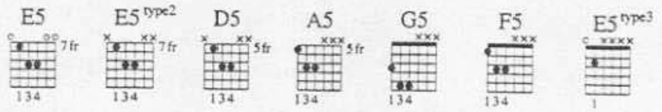

Dsus4 D Am Am7 C C5 D5
(cont. in notation)
find there's noth-ing there, girl; yeah, I swear. I'm tell-in' you, girl. Yeah, 'cause there's a hole
Bridge
To Coda
Eb5 Cm7 Gm Ab Fsus4 Db5
in my soul that's been kill-ing me for-ev-er. It's a place where a gar-den nev-er grows.
Gtrs. 1 & 2
(Gtr. 1 cont. in slash)
Eb5 Eb5 Cm7 Gm Ab
Gtr. 1
(cont. in notation)
There's a hole in my soul Yeah, I should have known bet-ter. 'Cause your
Rhy. Fig. 3
Gtrs. 1 & 2
Gtr. 2


Fsus4 D♭ E♭5 D5
1.
Gsus4 G
love's like a thorn with-out _ a rose. ___ Yeah. _ Yeah. ___
End Rhy. Fig. 3
2.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gsus4 F G/F F G/F
Yeah, ___ yeah. ___
Gtr. 5
full
Esus4 Em F G/F
Gtr. 4
let ring
Gtr. 5
divisi
* w/ slide
* both gtrs.
F G/F Esus4
Gtr. 4 tacet
Em
D.S. al Coda
Yeah. ___ Is it
let ring
Gtr. 5
⊕ Coda
Gtrs. 1 & 2: w/ Rhy. Fill 2
E♭5 E♭ N.C. E♭
Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile
N.C. E♭5 Cm7 Gm A♭
___ Ooh, ah! There's a hole ___ in my soul. _ Yeah. I should have _ known bet-ter. 'Cause your
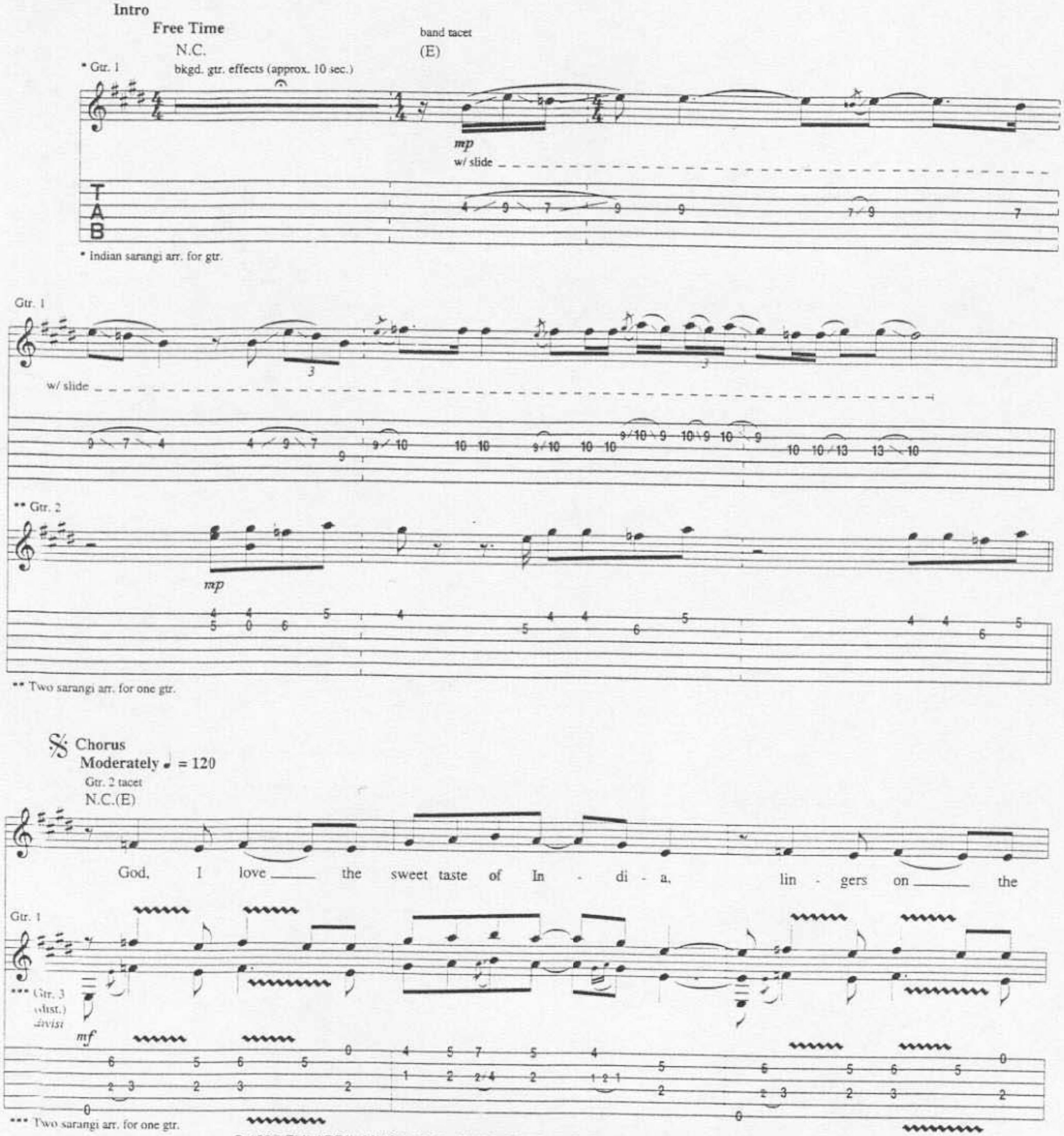

Outro
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1A, 5 times
Gtr. 3: w/ Rhy. Fig. 1A, 4 times
Fsus4 D♭ E♭5 D5 Gsus4 F G/F F G/F
love's like a thorn with-out a rose. Yeah. Yeah, yeah, yeah.
Gtr. 4: w/ Riff A, simile
Voc. Fig. 1
La, la, la, lay, ah, lay, ah. lay, ah. La, la, la, lay, ah.
End Voc. Fig. 1
La, la, la, lay, ah, lay, ah, lay, ah. La, la, la, lay, ah.
Gtr. 1
let ring
w/ pick & fingers
w/ Voc. Fig. 1
decresc. poco a poco
Gtr. 3: w/ Rhy. Fill 3
ah, lay, ah. La, la, la, lay, ah.
Gtr. 2: w/ Rhy. Fill 4
La, la, la, lay, ah.
* Note in parentheses is occasionally sounded by vibrato.
Rhy. Fill 2
Gtrs. 1 & 2
* Notes in parentheses played by Gtr. 1 only
Rhy. Fill 3
Gtr. 3
let ring
Rhy. Fill 4
Gtr. 2
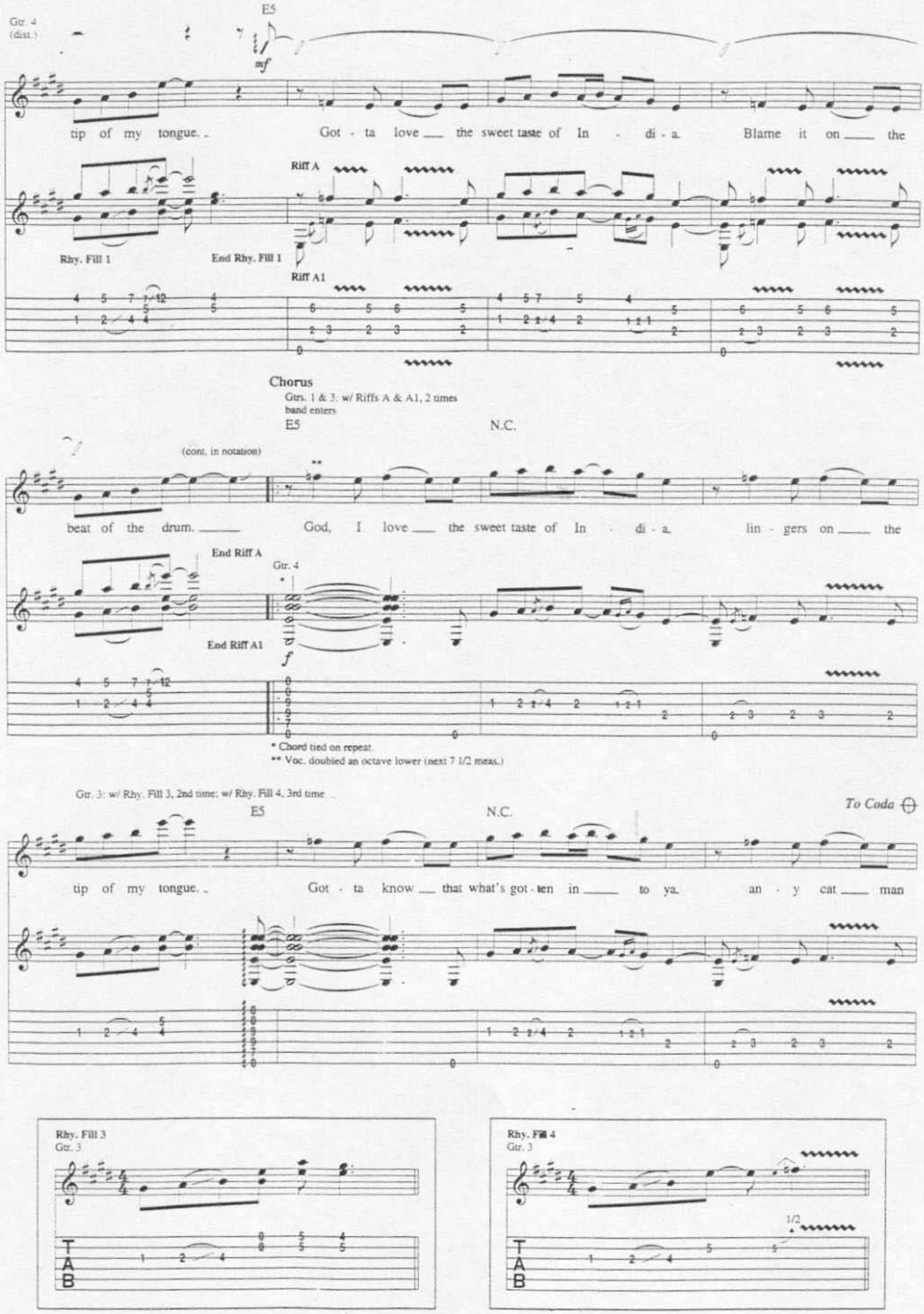
Taste of India

Words and Music by Steven Tyler, Joe Perry and Glen Ballard
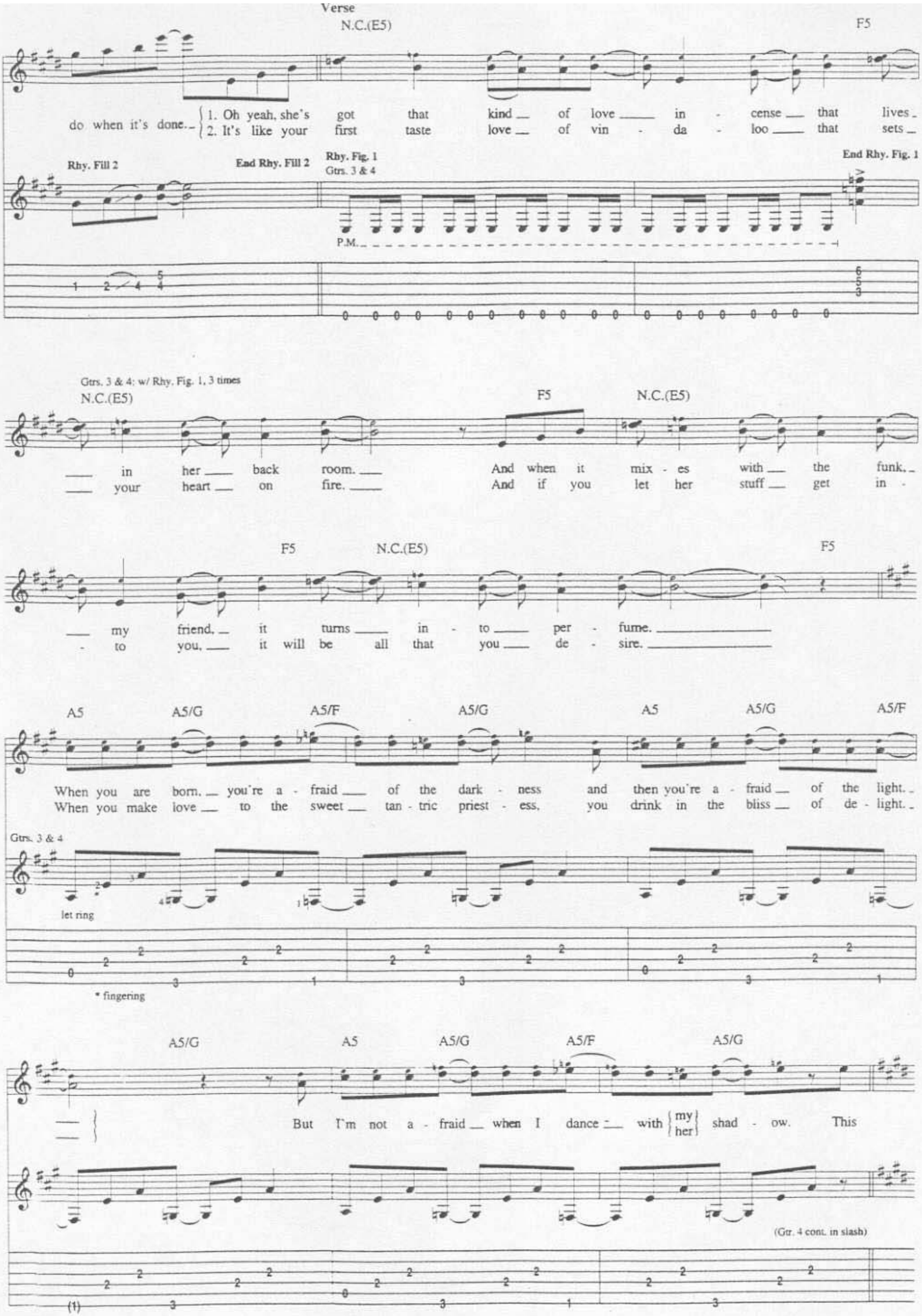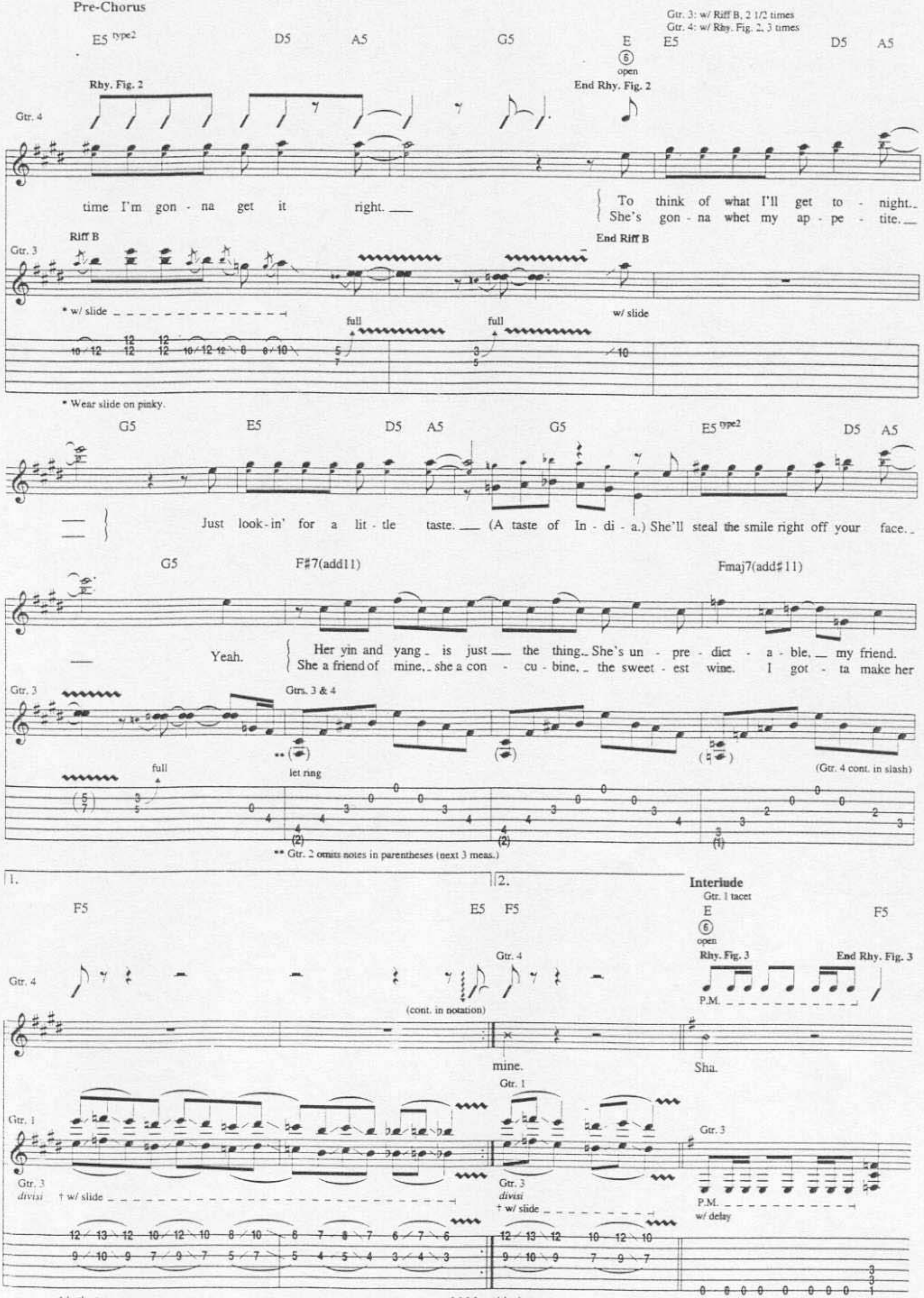


Gtr. 5: Drop D Tuning:
(1) = E (4) = D
(2) = B (5) = A
(3) = G (6) = D
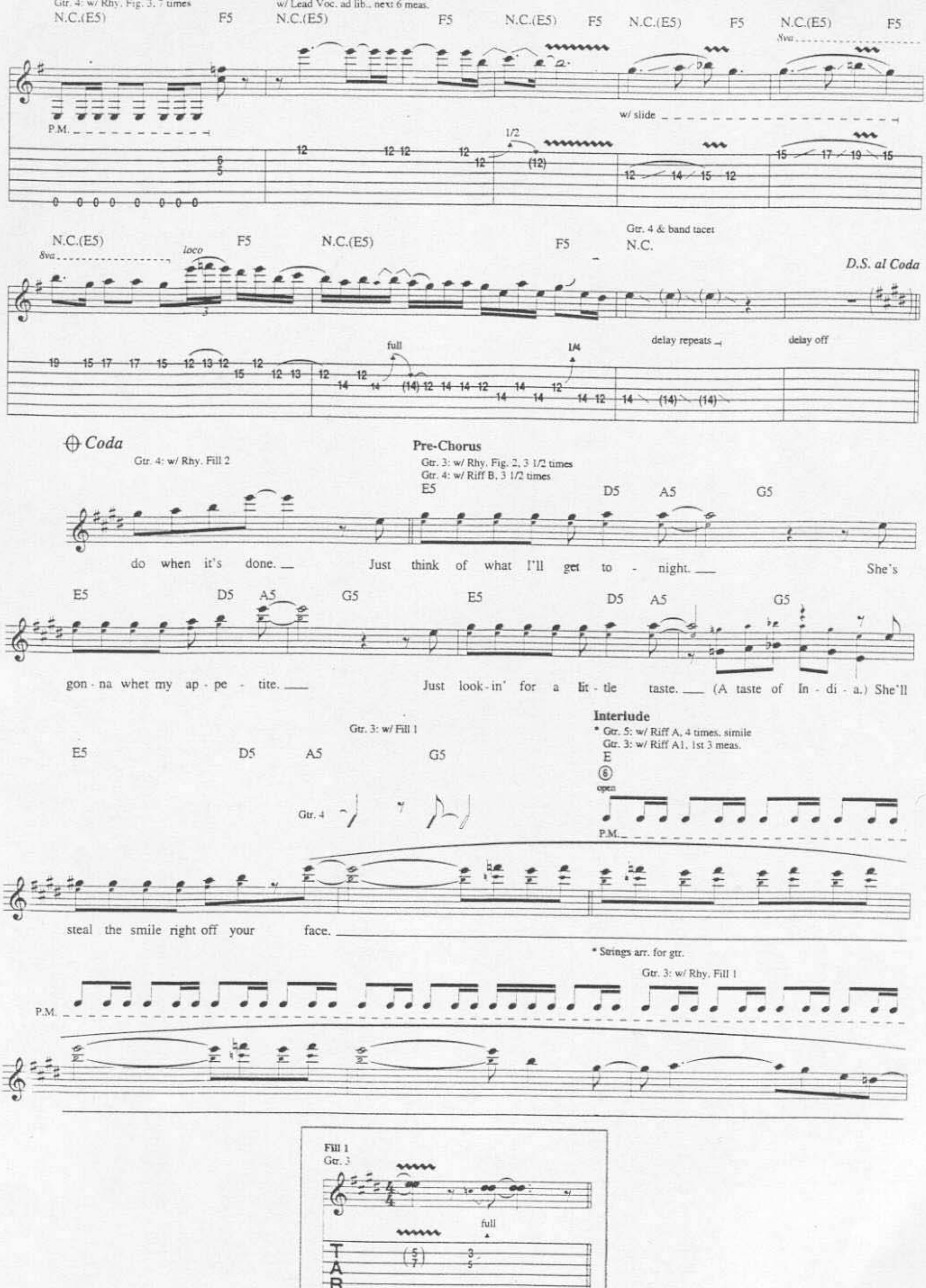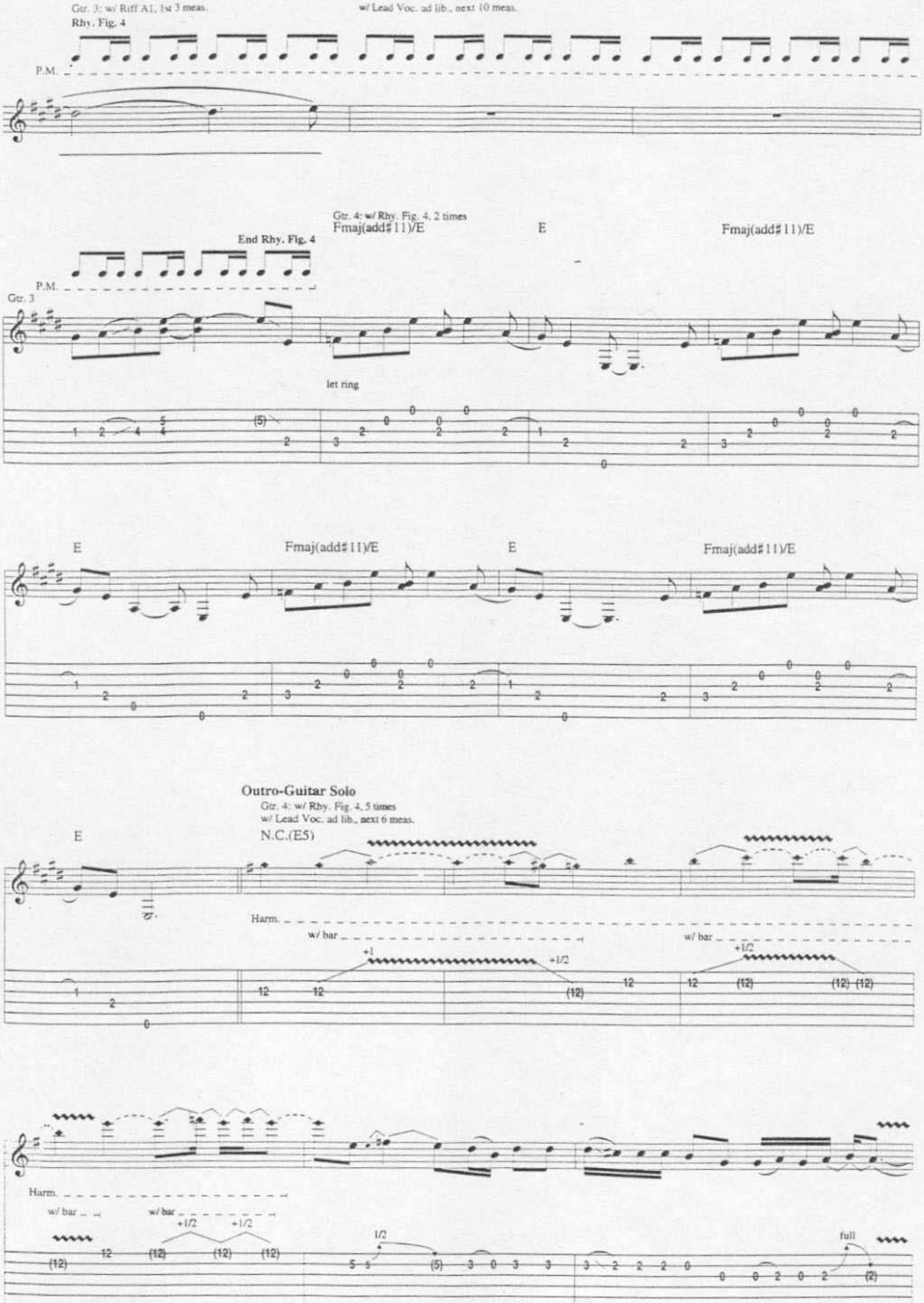



Gtr. 4 (dist.)
E5
mf
tip of my tongue. Got - ta love the sweet taste of In - di - a. Blame it on the
Riff A
Rhy. Fill 1
End Rhy. Fill 1
Riff A1
Chorus
Gtrs. 1 & 3: w/ Riffs A & A1, 2 times
band enters
E5
N.C.
(cont. in notation)
beat of the drum. God, I love the sweet taste of In - di - a. lin - gers on the
End Riff A
End Riff A1
Gtr. 4
f
* Chord tied on repeat.
** Voc. doubled an octave lower (next 7 1/2 meas.)
Gtr. 3: w/ Rhy. Fill 3, 2nd time; w/ Rhy. Fill 4, 3rd time
E5
N.C.
To Coda
tip of my tongue. Got - ta know that what's got - ten in to ya. an - y cat man
Rhy. Fill 3
Gtr. 3
Rhy. Fill 4
Gtr. 3
1/2
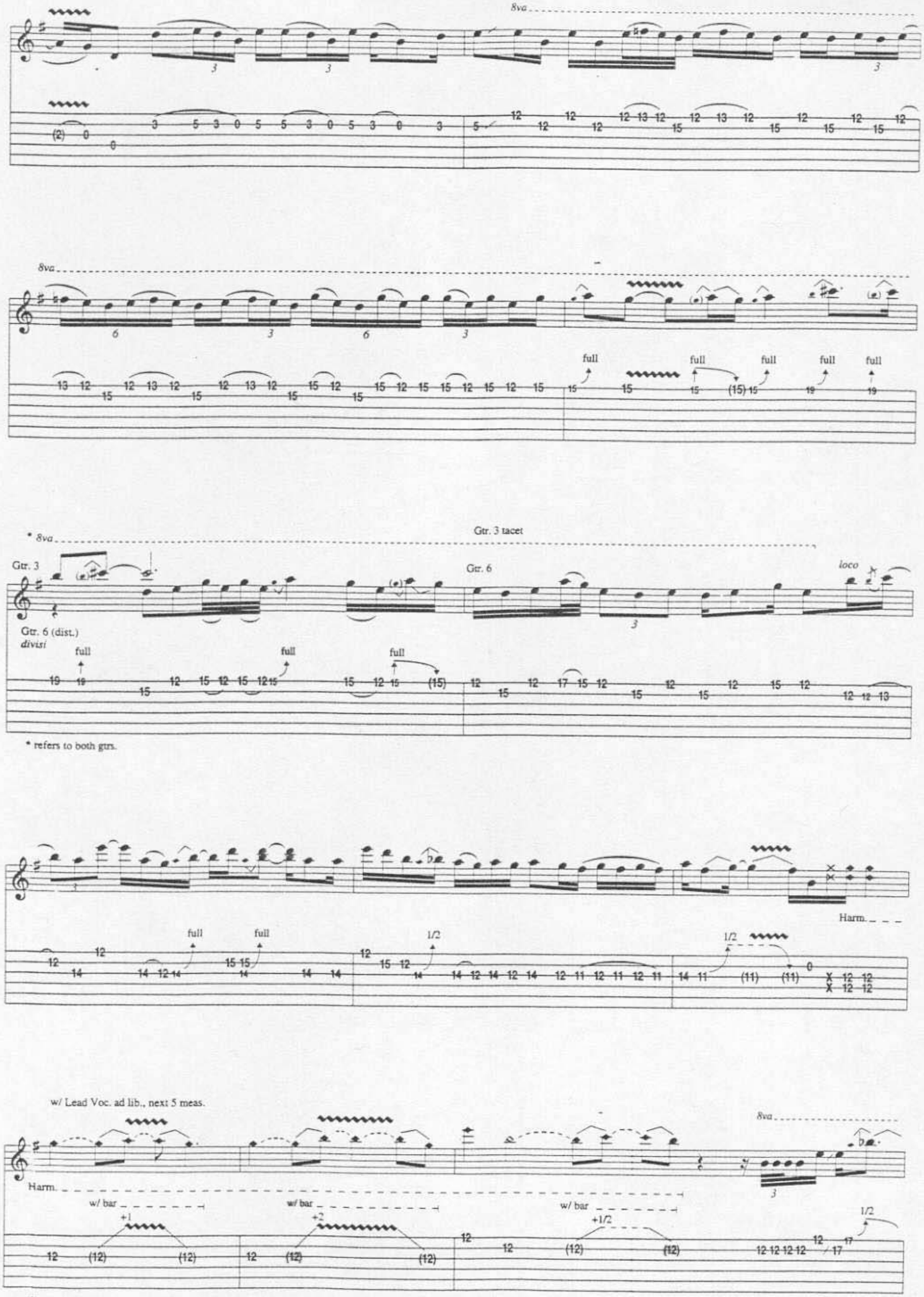
69


Verse
N.C.(E5)
F5
do when it's done.
1. Oh yeah, she's got that kind of love in - cense that lives in her back room.
2. It's like your first taste love of vin - da - loo that sets your heart on fire.
Rhy. Fill 2
End Rhy. Fill 2
Rhy. Fig. 1
Gtrs. 3 & 4
End Rhy. Fig. 1
P.M.
Gtrs. 3 & 4: w/ Rhy. Fig. 1, 3 times
And when it mix - es with the funk, my friend, it turns in - to per - fume.
And if you let her stuff get in - to you, it will be all that you de - sire.
A5
A5/G
A5/F
When you are born, you're a - fraid of the dark - ness and then you're a - fraid of the light.
When you make love to the sweet tan - tric priest - ess, you drink in the bliss of de - light.
Gtrs. 3 & 4
let ring
* fingering
But I'm not a - fraid when I dance with my/her shad - ow. This
(Gtr. 4 cont. in slash)
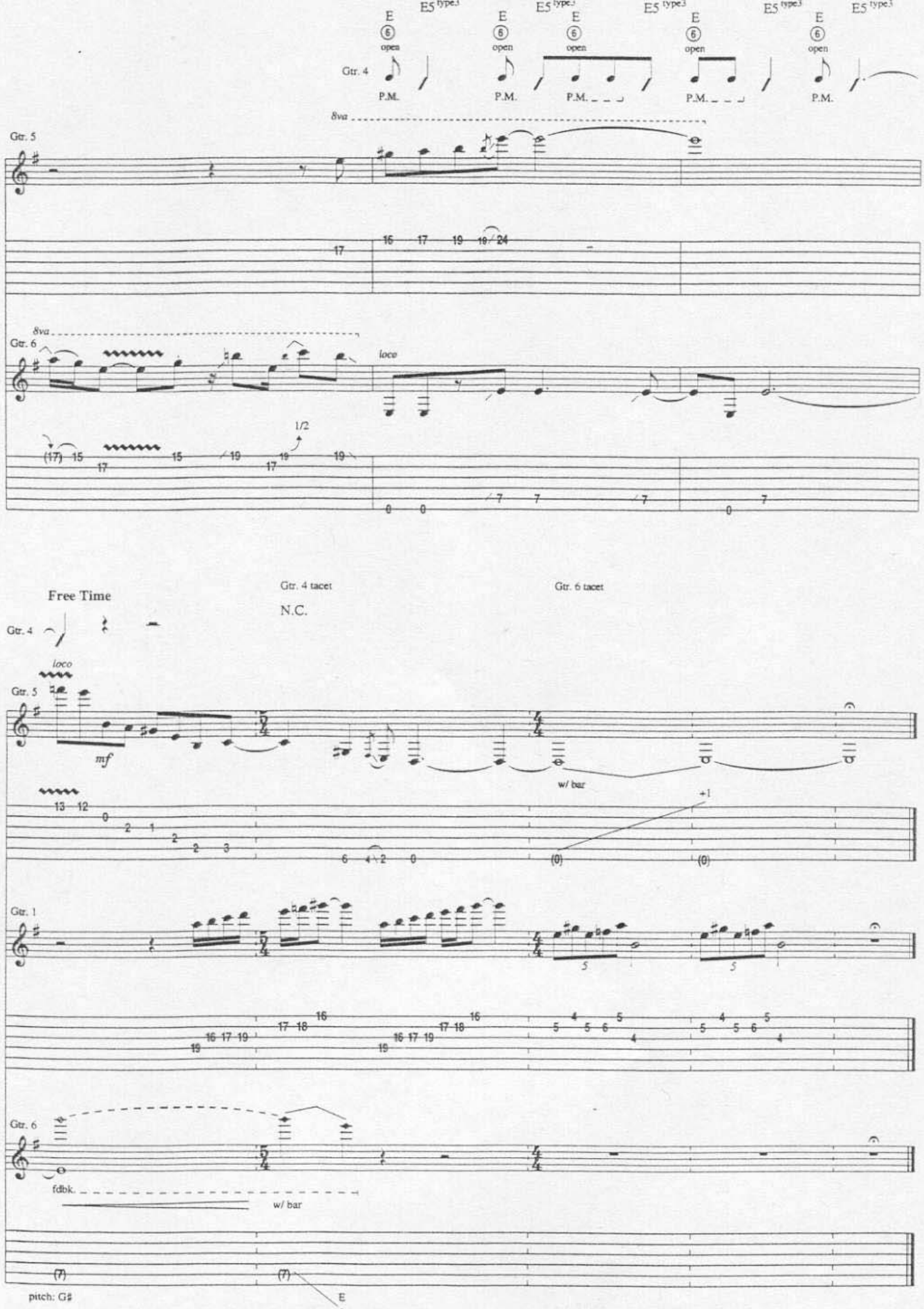

Pre-Chorus
Gtr. 3: w/ Riff B, 2 1/2 times
Gtr. 4: w/ Rhy. Fig. 2, 3 times
E5 type2
D5
A5
G5
E
E5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 4
time I'm gon - na get it right.
To think of what I'll get to - night.
She's gon - na whet my ap - pe - tite.
Riff B
End Riff B
Gtr. 3
* w/ slide
w/ slide
full
* Wear slide on pinky.
Just look-in' for a lit - tle taste. (A taste of In - di - a.) She'll steal the smile right off your face.
F#7(add11)
Fmaj7(add#11)
Yeah.
Her yin and yang is just the thing. She's un - pre - dict - a - ble, my friend.
She a friend of mine, she a con - cu - bine, the sweet - est wine. I got - ta make her
Gtrs. 3 & 4
let ring
(Gtr. 4 cont. in slash)
** Gtr. 2 omits notes in parentheses (next 3 meas.)
Interlude
Gtr. 1 tacet
F5
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
(cont. in notation)
mine.
Sha.
Gtr. 1
Gtr. 3
divisi
† w/ slide
w/ delay
† both gtrs.


Gtr. 4: w/ Rhy. Fig. 3, 7 times
w/ Lead Voc. ad lib., next 6 meas.
N.C.(E5) F5 N.C.(E5) F5 N.C.(E5) F5 N.C.(E5) F5 N.C.(E5) F5
8va
P.M.
w/ slide
1/2
N.C.(E5) F5 N.C.(E5) F5
loco
Gtr. 4 & band tacet
N.C.
D.S. al Coda
full
1/4
delay repeats
delay off
Coda
Gtr. 4: w/ Rhy. Fill 2
Pre-Chorus
Gtr. 3: w/ Rhy. Fig. 2, 3 1/2 times
Gtr. 4: w/ Riff B, 3 1/2 times
E5 D5 A5 G5
do when it's done. Just think of what I'll get to - night. She's
E5 D5 A5 G5 E5 D5 A5 G5
gon - na whet my ap - pe - tite. Just look - in' for a lit - tle taste. (A taste of In - di - a.) She'll
Gtr. 3: w/ Fill 1
E5 D5 A5 G5
Gtr. 4
Interlude
* Gtr. 5: w/ Riff A, 4 times, simile
Gtr. 3: w/ Riff A1, 1st 3 meas.
E
6
open
P.M.
steal the smile right off your face.
* Strings arr. for gtr.
Gtr. 3: w/ Rhy. Fill 1
P.M.
Fill 1
Gtr. 3
full
T
A
B


Gtr. 3: w/ Riff A1, 1st 3 meas.
w/ Lead Voc. ad lib., next 10 meas.
Rhy. Fig. 4
P.M.
End Rhy. Fig. 4
Gtr. 4: w/ Rhy. Fig. 4, 2 times
Fmaj(add♯11)/E
E
Fmaj(add♯11)/E
Gtr. 3
let ring
E
Fmaj(add♯11)/E
E
Fmaj(add♯11)/E
Outro-Guitar Solo
Gtr. 4: w/ Rhy. Fig. 4, 5 times
w/ Lead Voc. ad lib., next 6 meas.
E
N.C.(E5)
Harm.
w/ bar
+1
+1/2
w/ bar
+1/2
Harm.
w/ bar
w/ bar
+1/2
+1/2
1/2
full



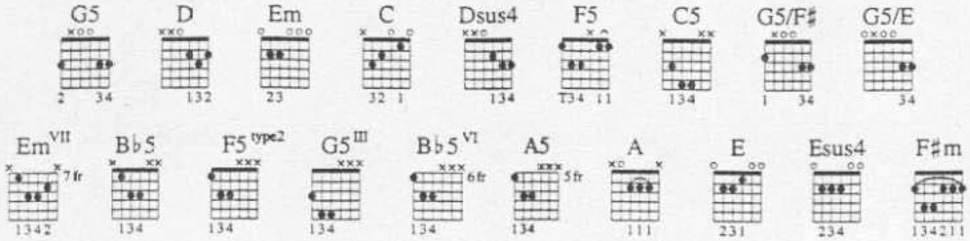
8va
8va
* 8va
Gtr. 3 tacet
Gtr. 3
Gtr. 6
loco
Gtr. 6 (dist.)
divisi
full
* refers to both gtrs.
1/2
Harm.
w/ Lead Voc. ad lib., next 5 meas.
w/ bar
+1
+2
+1/2
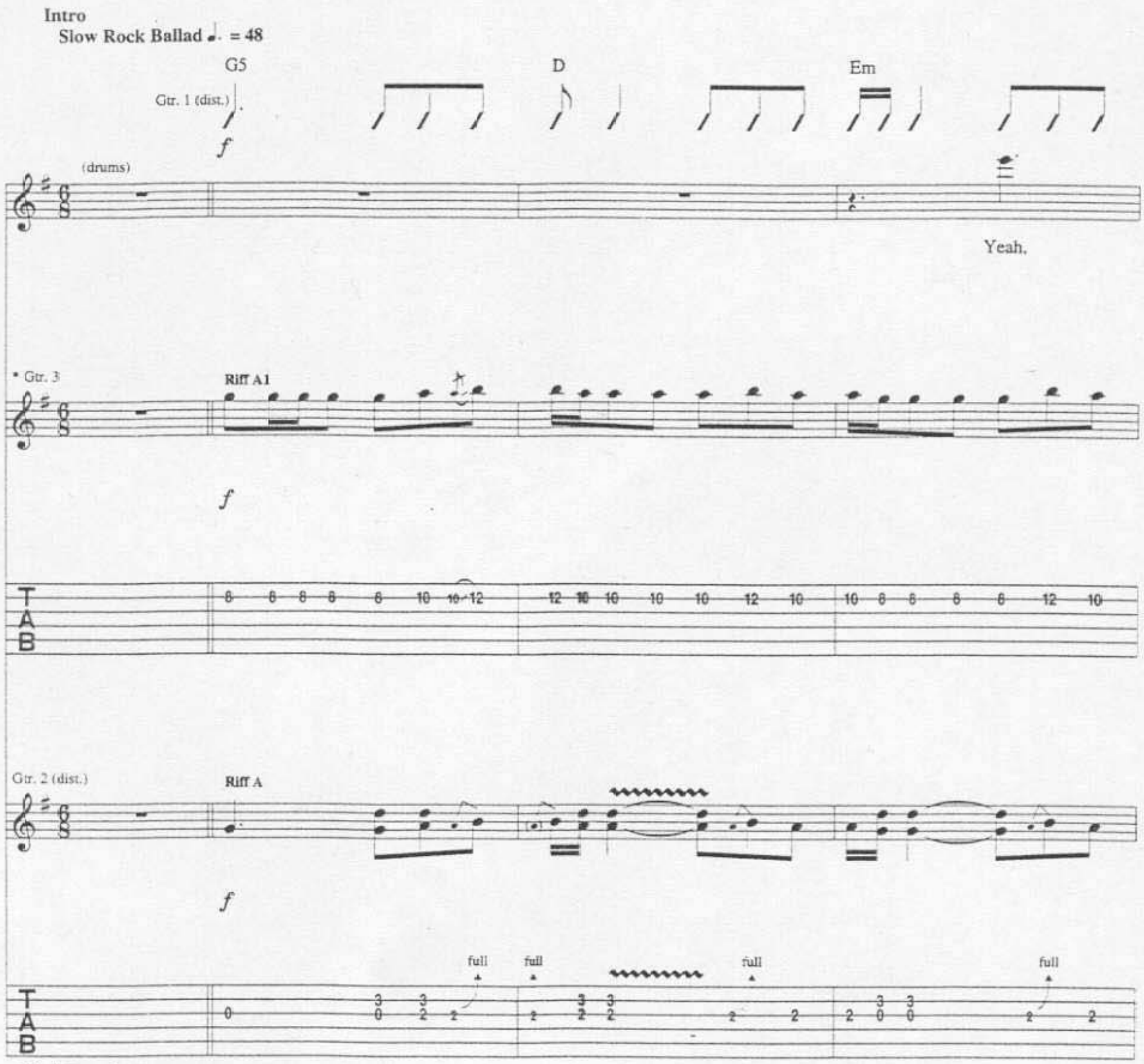

E5 type3
E
open
Gtr. 4
P.M.
8va
Gtr. 5
Gtr. 6
loco
1/2
Free Time
Gtr. 4 tacet
N.C.
Gtr. 6 tacet
mf
w/ bar
Gtr. 1
fdbk.
pitch: G#

 72
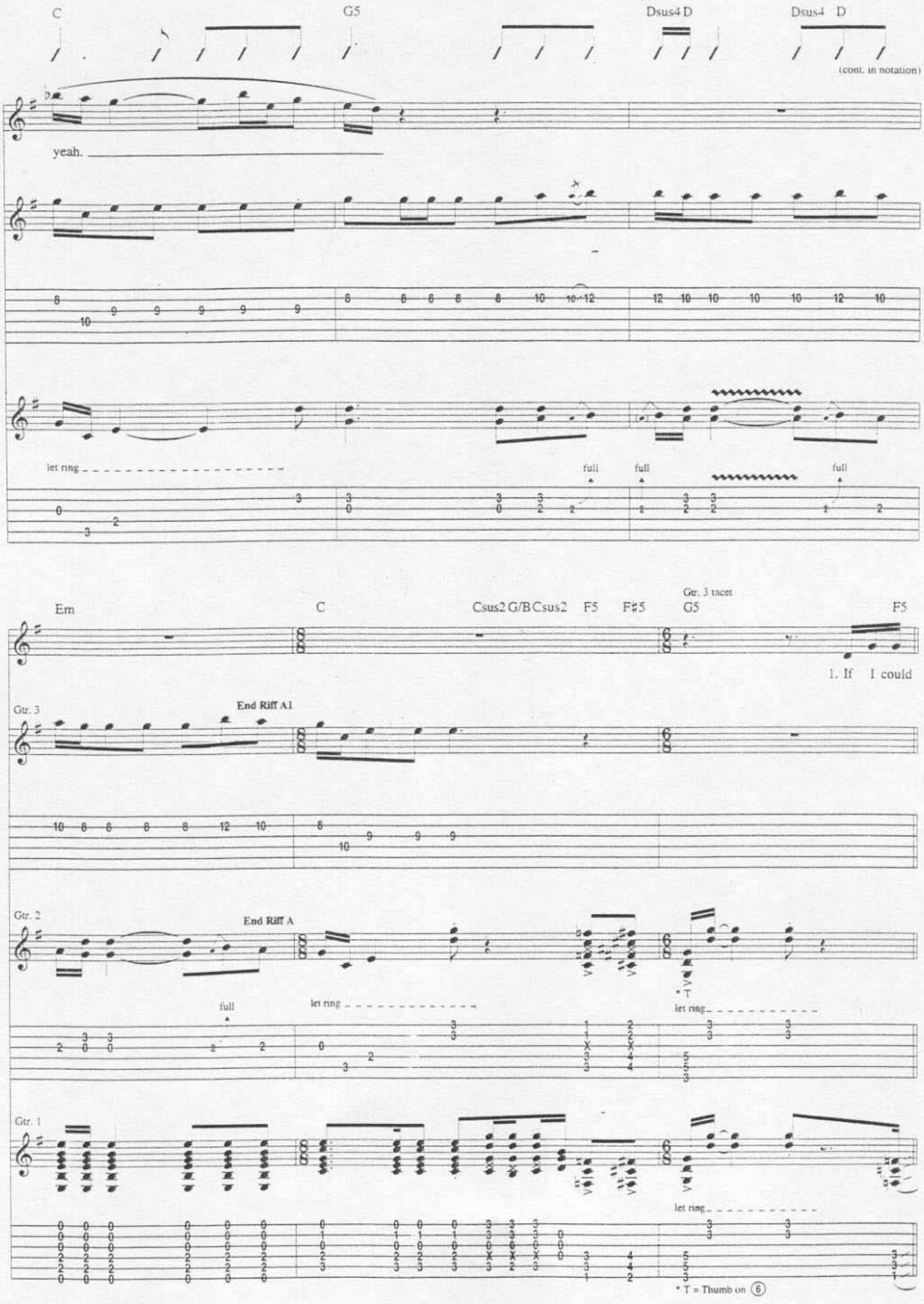
Full Circle

Words and Music by Steven Tyler and Taylor Rhodes
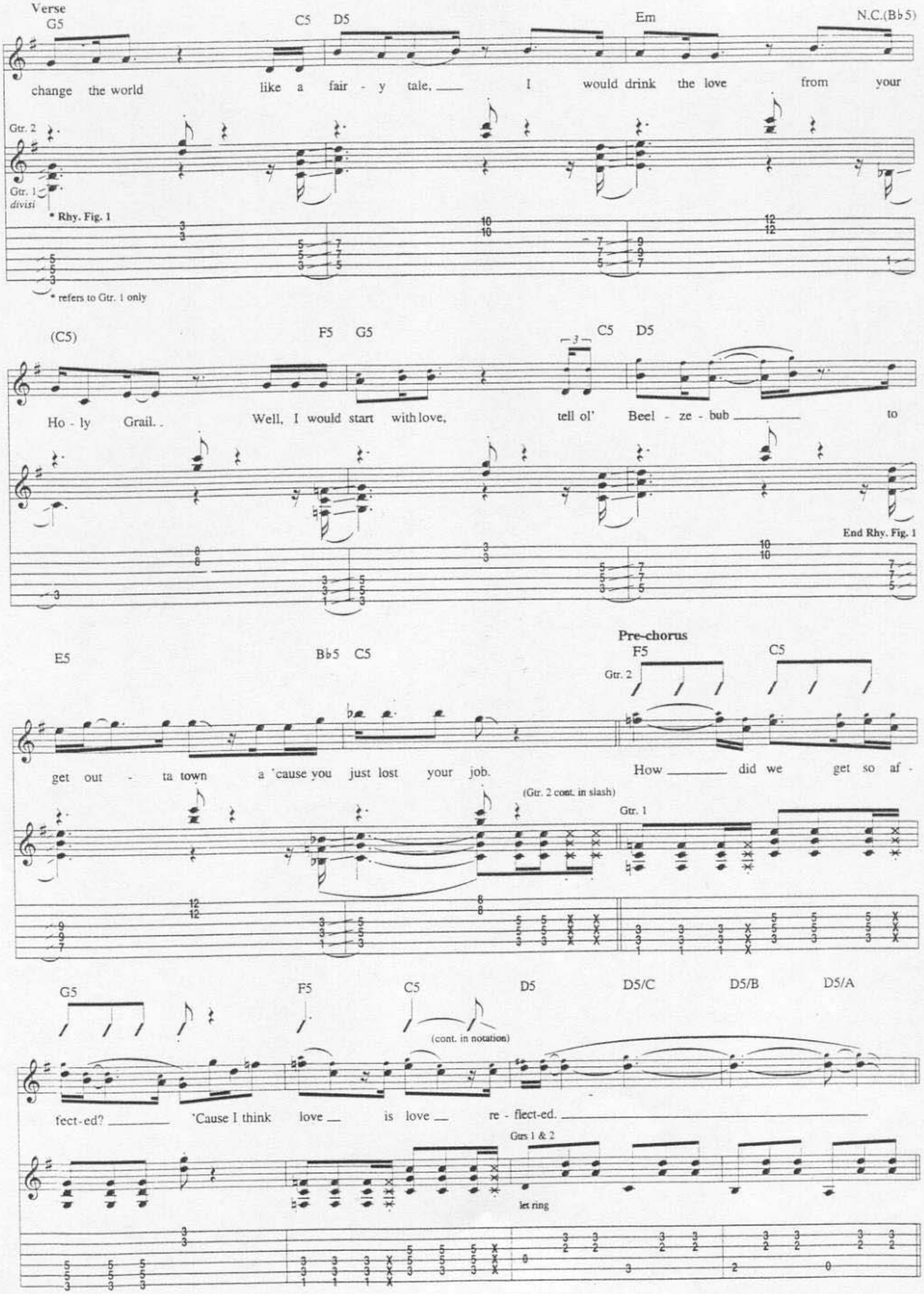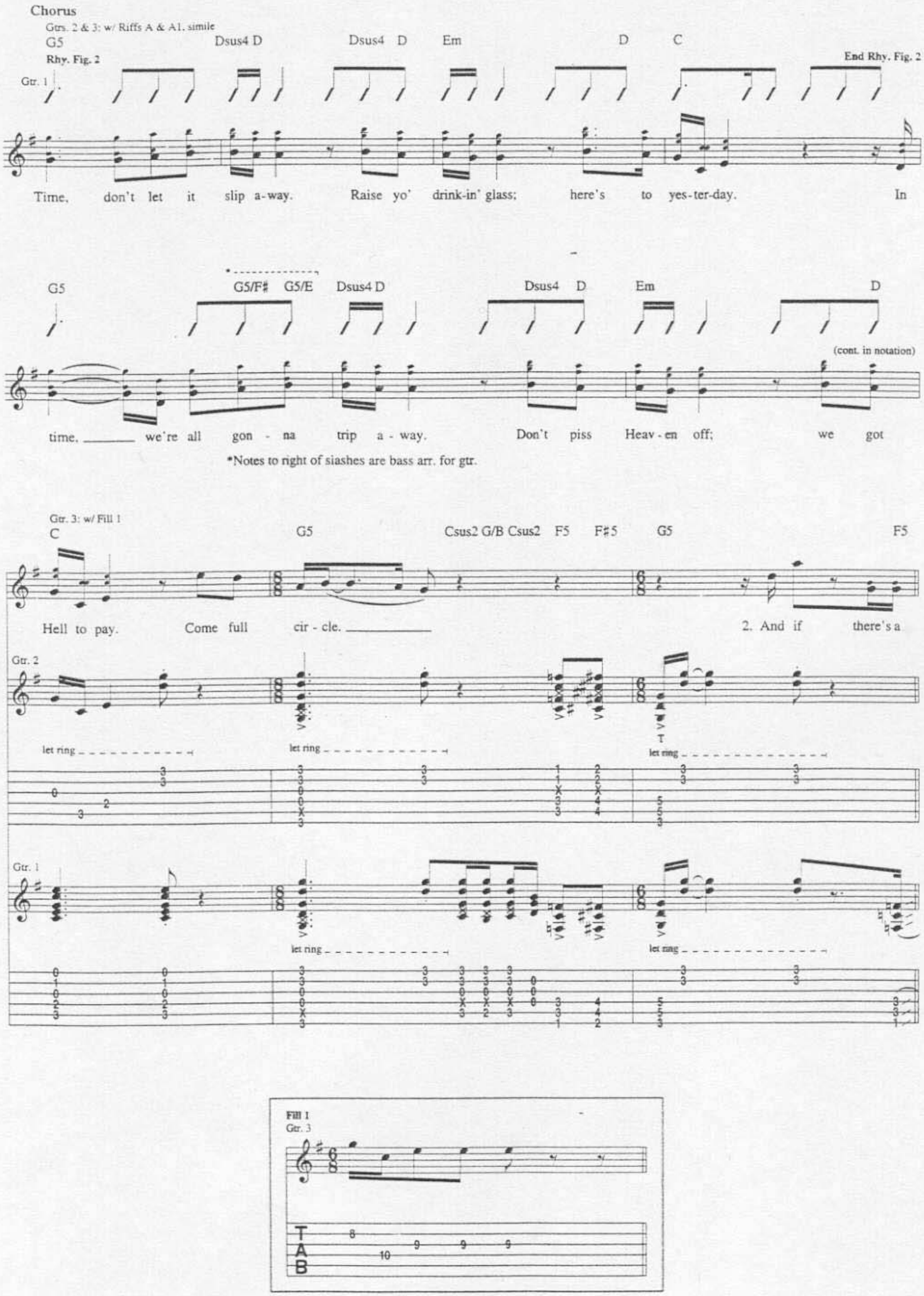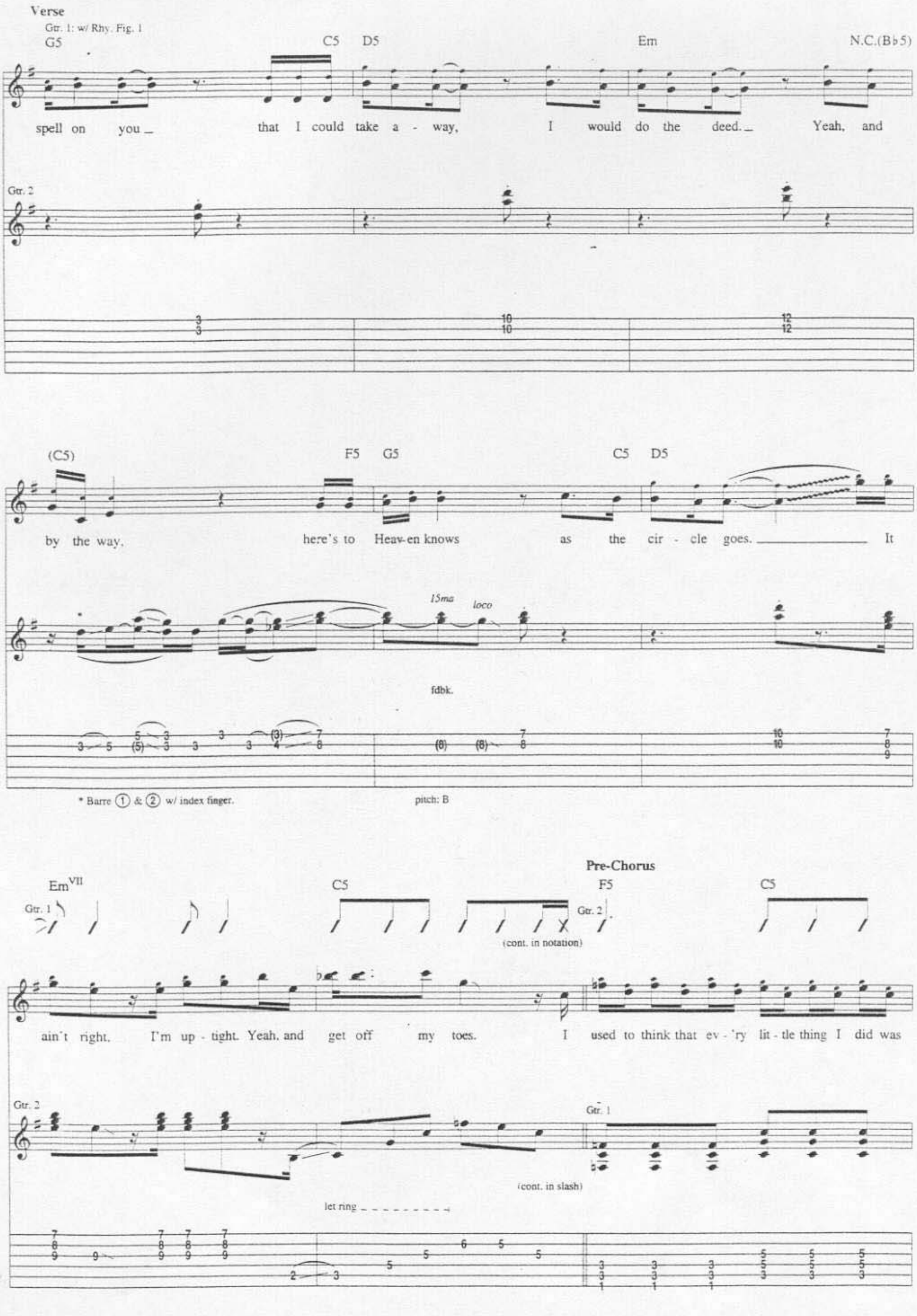




* Mandolin arr. for gtr.
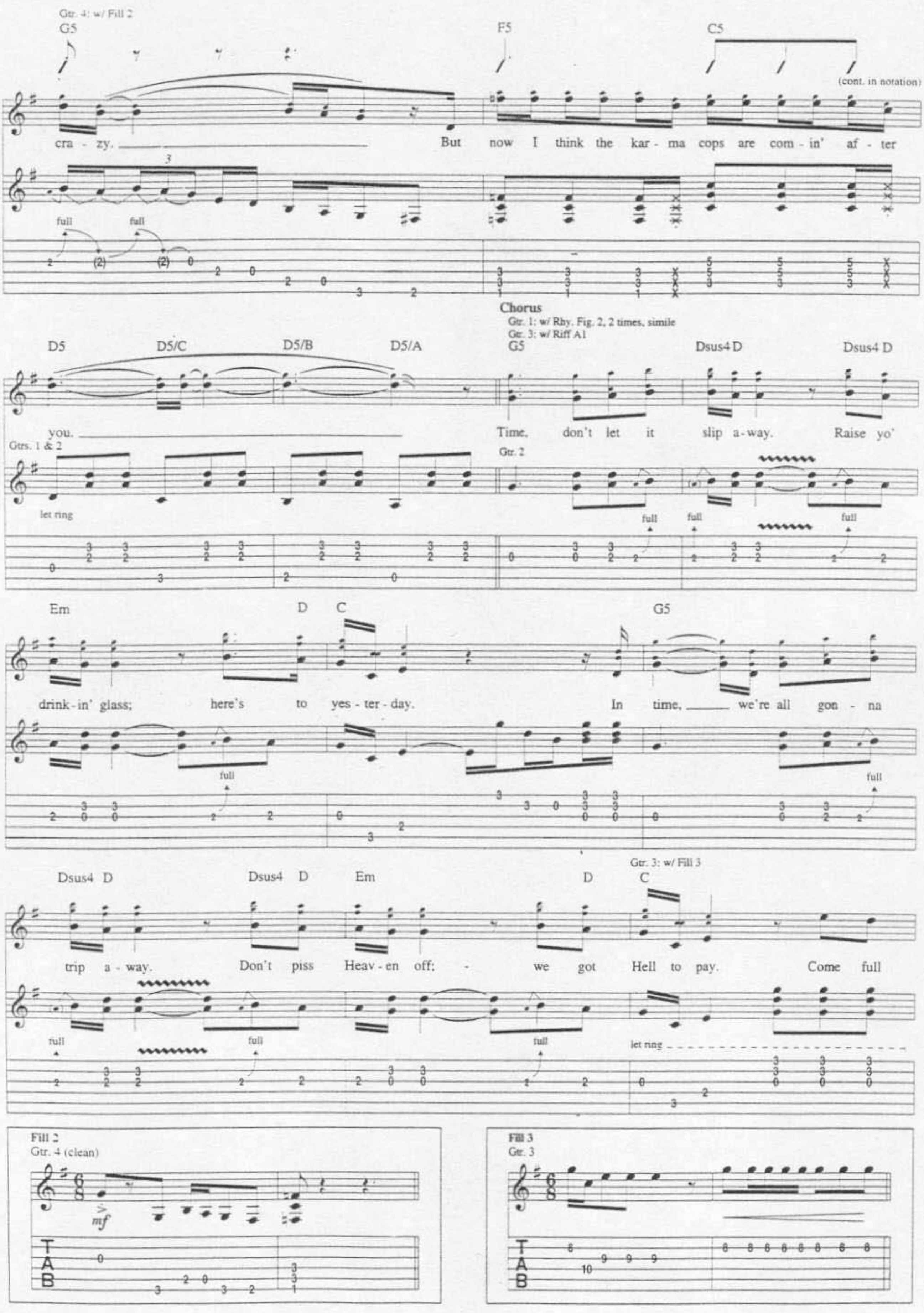

C
G5
Dsus4 D
Dsus4 D
(cont. in notation)
yeah.
let ring
full
Em
C
Csus2 G/B Csus2
F5
F♯5
Gtr. 3 tacet
G5
F5
1. If I could
Gtr. 3
End Riff A1
Gtr. 2
End Riff A
let ring
* T
Gtr. 1
* T = Thumb on ⑥

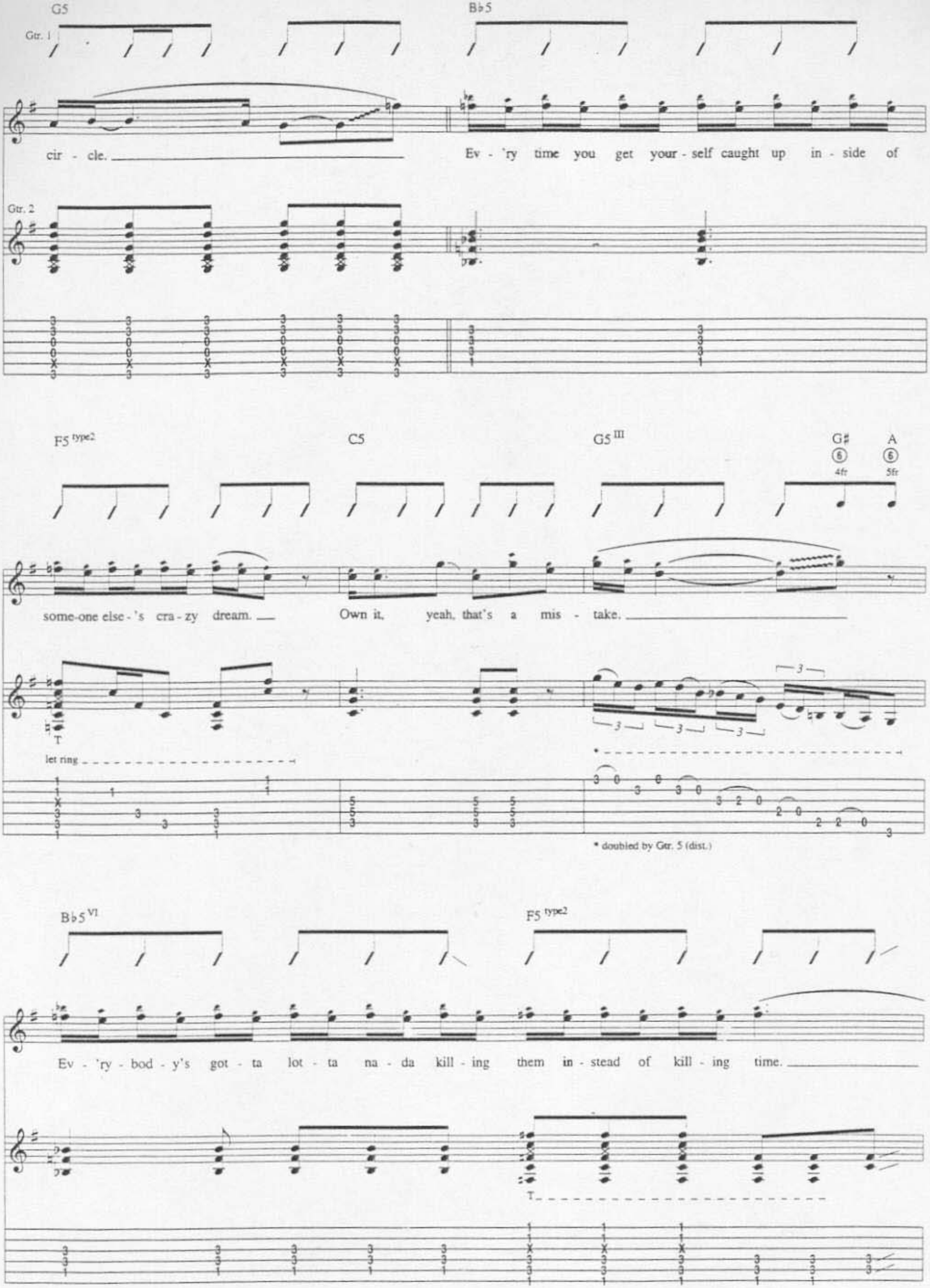
73
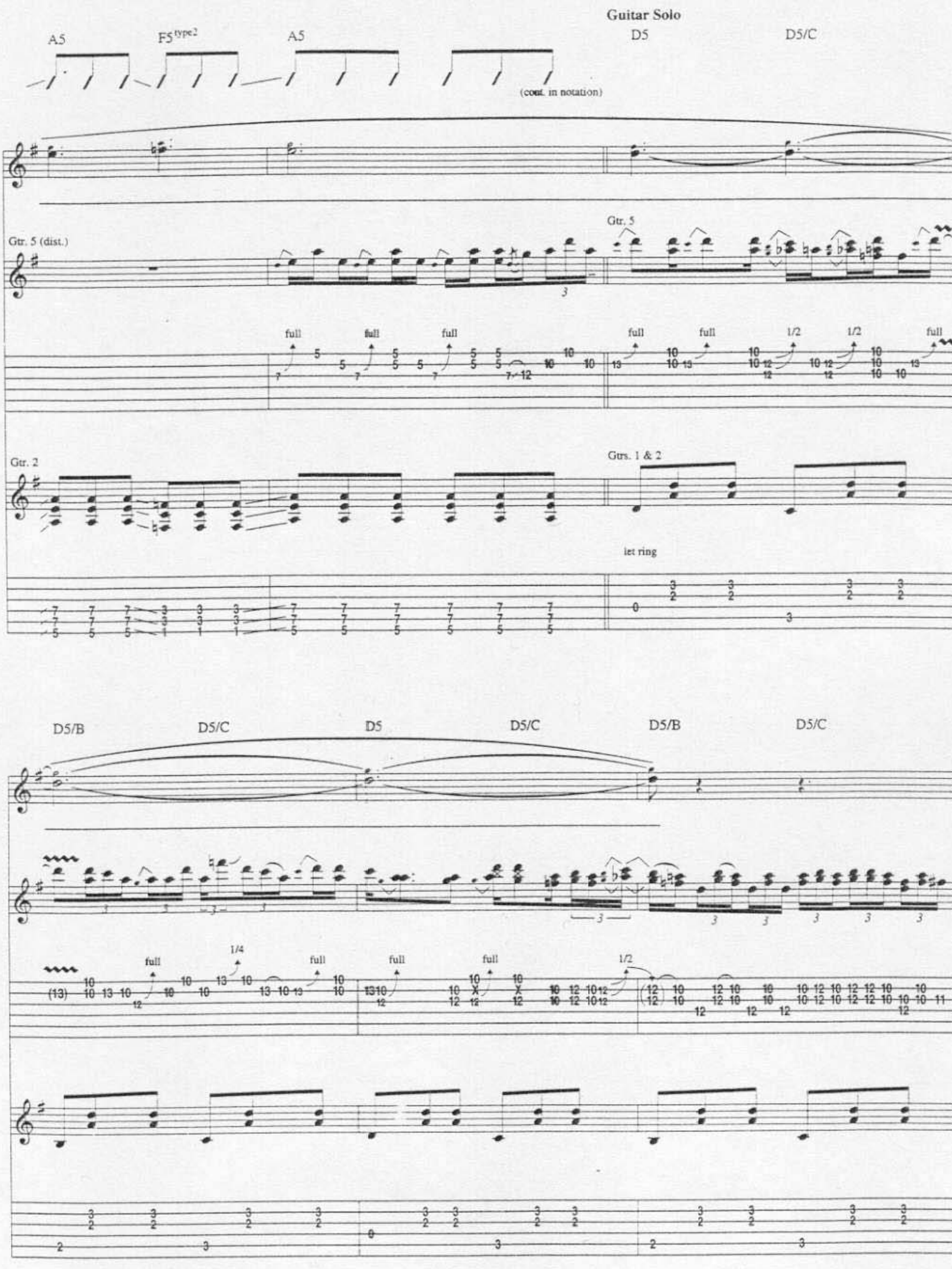

Verse
G5
C5 D5
Em
N.C.(B♭5)
change the world like a fair - y tale, I would drink the love from your
Gtr. 2
Gtr. 1 divisi
* Rhy. Fig. 1
* refers to Gtr. 1 only
(C5)
F5 G5
C5 D5
Ho - ly Grail. Well, I would start with love, tell ol' Beel - ze - bub to
End Rhy. Fig. 1
E5
B♭5 C5
Pre-chorus
F5
C5
Gtr. 2
get out - ta town a 'cause you just lost your job. How did we get so af -
(Gtr. 2 cont. in slash)
Gtr. 1
G5
F5
C5
D5
D5/C
D5/B
D5/A
(cont. in notation)
fect-ed? 'Cause I think love is love re - flect-ed.
Gtrs 1 & 2
let ring
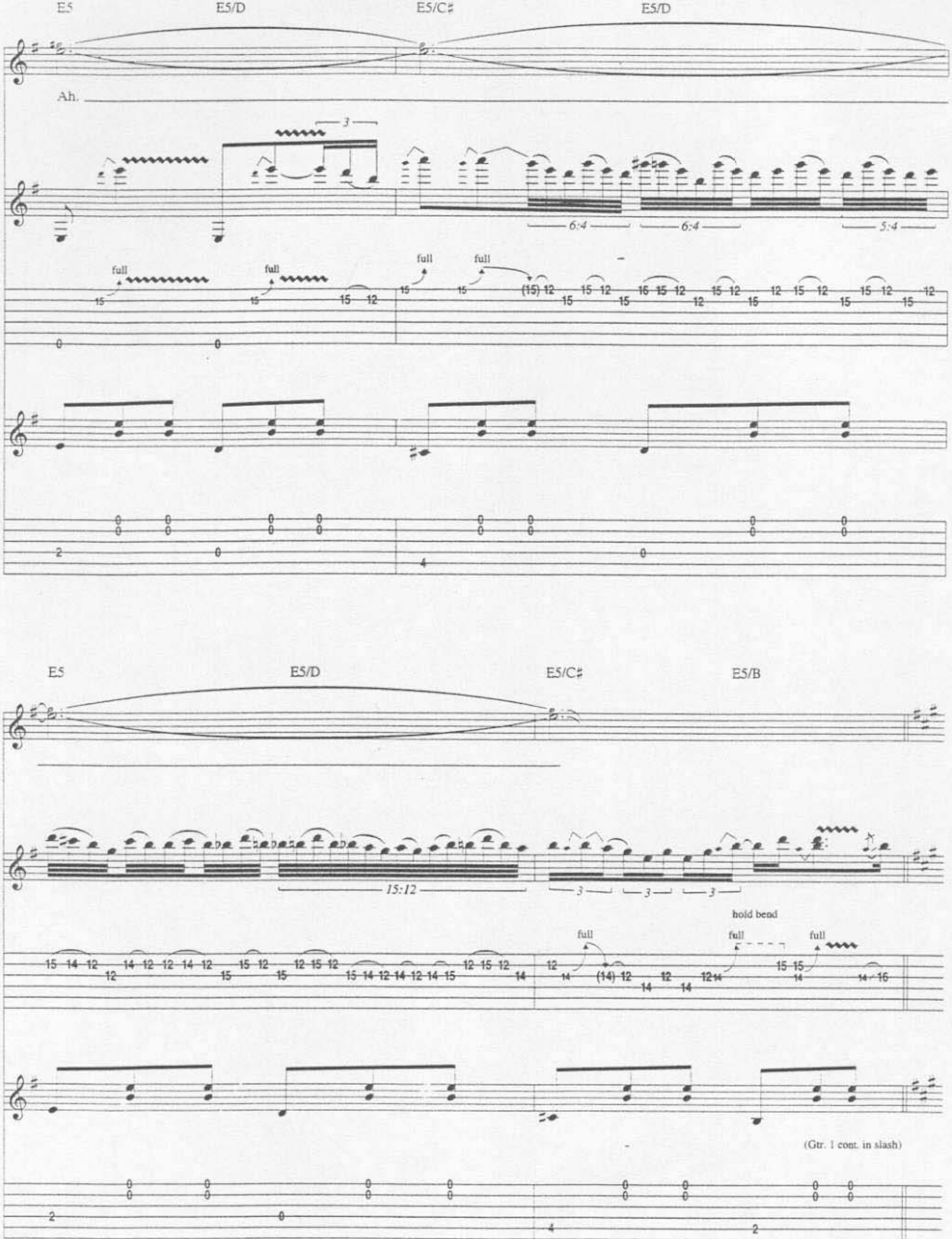

Chorus
Gtrs. 2 & 3: w/ Riffs A & A1, simile
G5 Dsus4 D Dsus4 D Em D C
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
Time, don't let it slip a-way. Raise yo' drink-in' glass; here's to yes-ter-day. In
G5 G5/F# G5/E Dsus4 D Dsus4 D Em D
(cont. in notation)
time, we're all gon - na trip a - way. Don't piss Heav - en off; we got
*Notes to right of slashes are bass arr. for gtr.
Gtr. 3: w/ Fill 1
C G5 Csus2 G/B Csus2 F5 F#5 G5 F5
Hell to pay. Come full cir - cle. 2. And if there's a
Gtr. 2
let ring
Gtr. 1
let ring
Fill 1
Gtr. 3
T
A
B
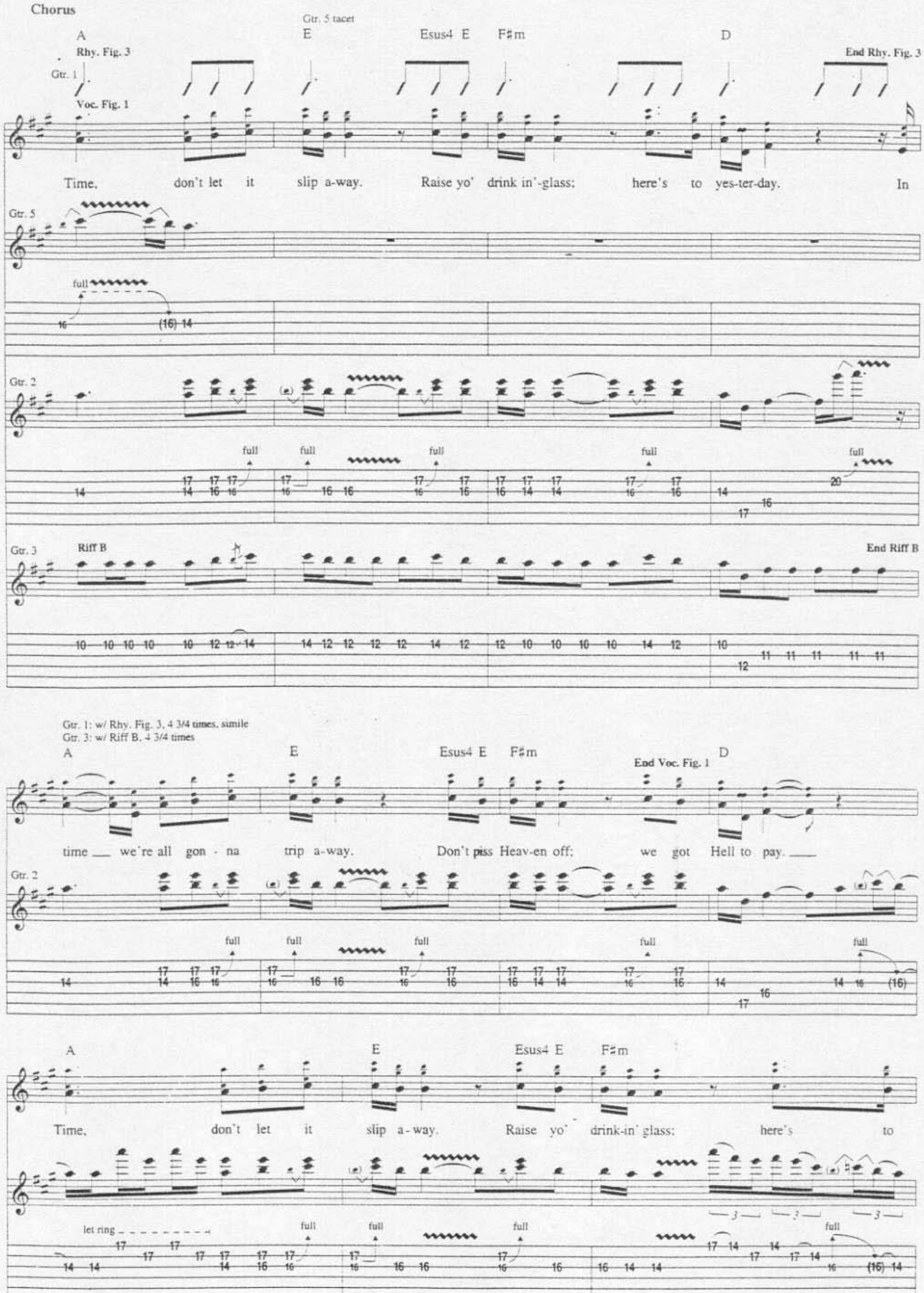

Verse
Gtr. 1: w/ Rhy. Fig. 1
G5 C5 D5 Em N.C.(B♭5)
spell on you _ that I could take a - way, I would do the deed. _ Yeah, and
Gtr. 2
(C5) F5 G5 C5 D5
by the way, here's to Heav-en knows as the cir - cle goes. _ It
15ma
loco
fdbk.
* Barre ① & ② w/ index finger.
pitch: B
Pre-Chorus
Em VII C5 F5 C5
Gtr. 1
Gtr. 2
(cont. in notation)
ain't right, I'm up - tight. Yeah, and get off my toes. I used to think that ev - 'ry lit - tle thing I did was
Gtr. 2
Gtr. 1
(cont. in slash)
let ring


Gtr. 4: w/ Fill 2
G5
F5
C5
(cont. in notation)
cra - zy. But now I think the kar - ma cops are com - in' af - ter
full
full
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 3: w/ Riff A1
D5 D5/C D5/B D5/A G5 Dsus4 D Dsus4 D
you. Time, don't let it slip a-way. Raise yo'
Gtrs. 1 & 2
Gtr. 2
let ring
Em D C G5
drink - in' glass; here's to yes - ter - day. In time, we're all gon - na
Gtr. 3: w/ Fill 3
Dsus4 D Dsus4 D Em D C
trip a - way. Don't piss Heav - en off; we got Hell to pay. Come full
let ring
Fill 2
Gtr. 4 (clean)
mf
Fill 3
Gtr. 3
T
A
B
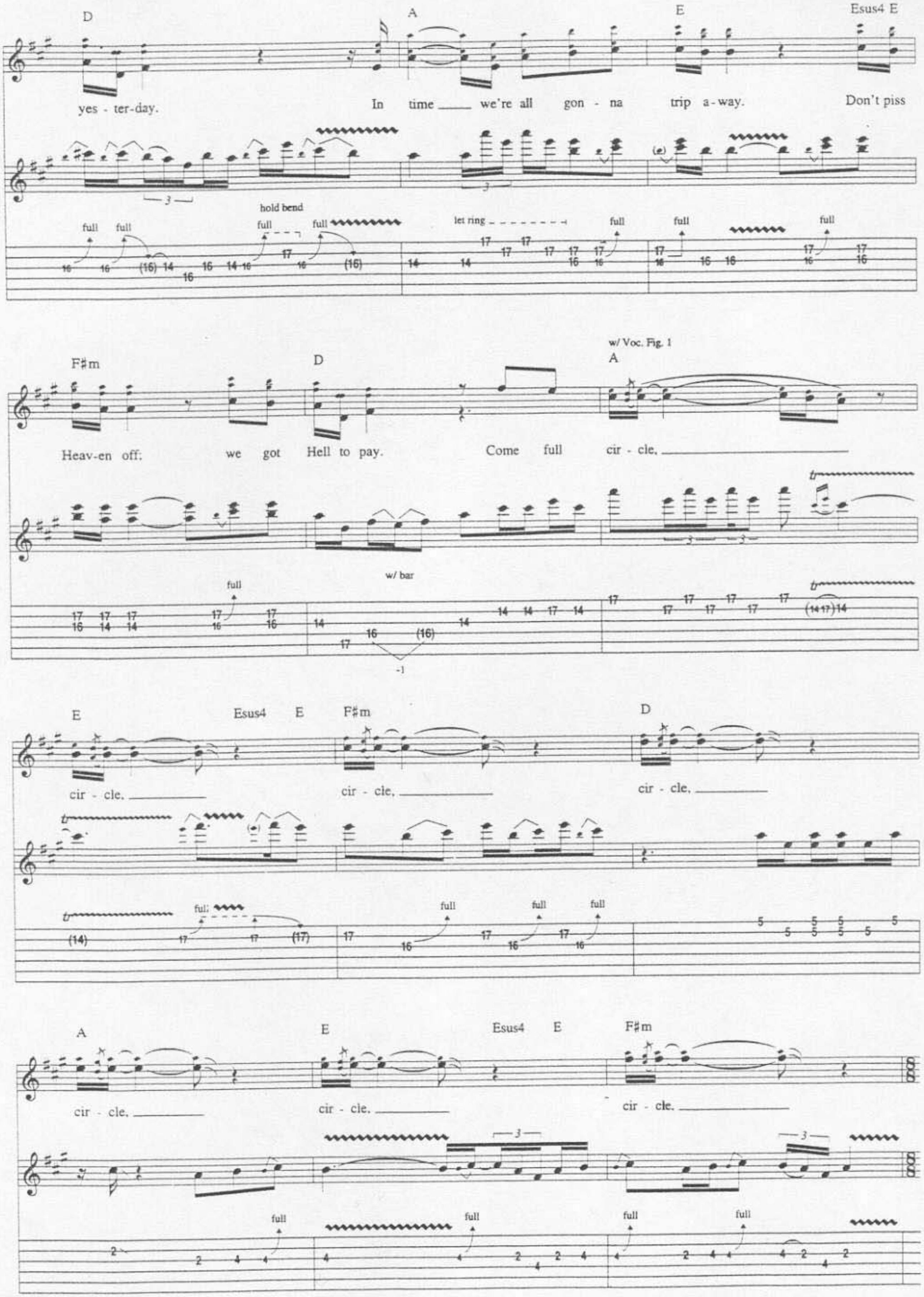

G5
Gtr. 1
B♭5
cir - cle.
Ev - 'ry time you get your - self caught up in - side of
Gtr. 2
F5 type2
C5
G5 III
G♯
A
4fr
5fr
some-one else - 's cra - zy dream.
Own it, yeah, that's a mis - take.
let ring
* doubled by Gtr. 5 (dist.)
B♭5 VI
F5 type2
Ev - 'ry - bod - y's got - ta lot - ta na - da kill - ing them in - stead of kill - ing time.
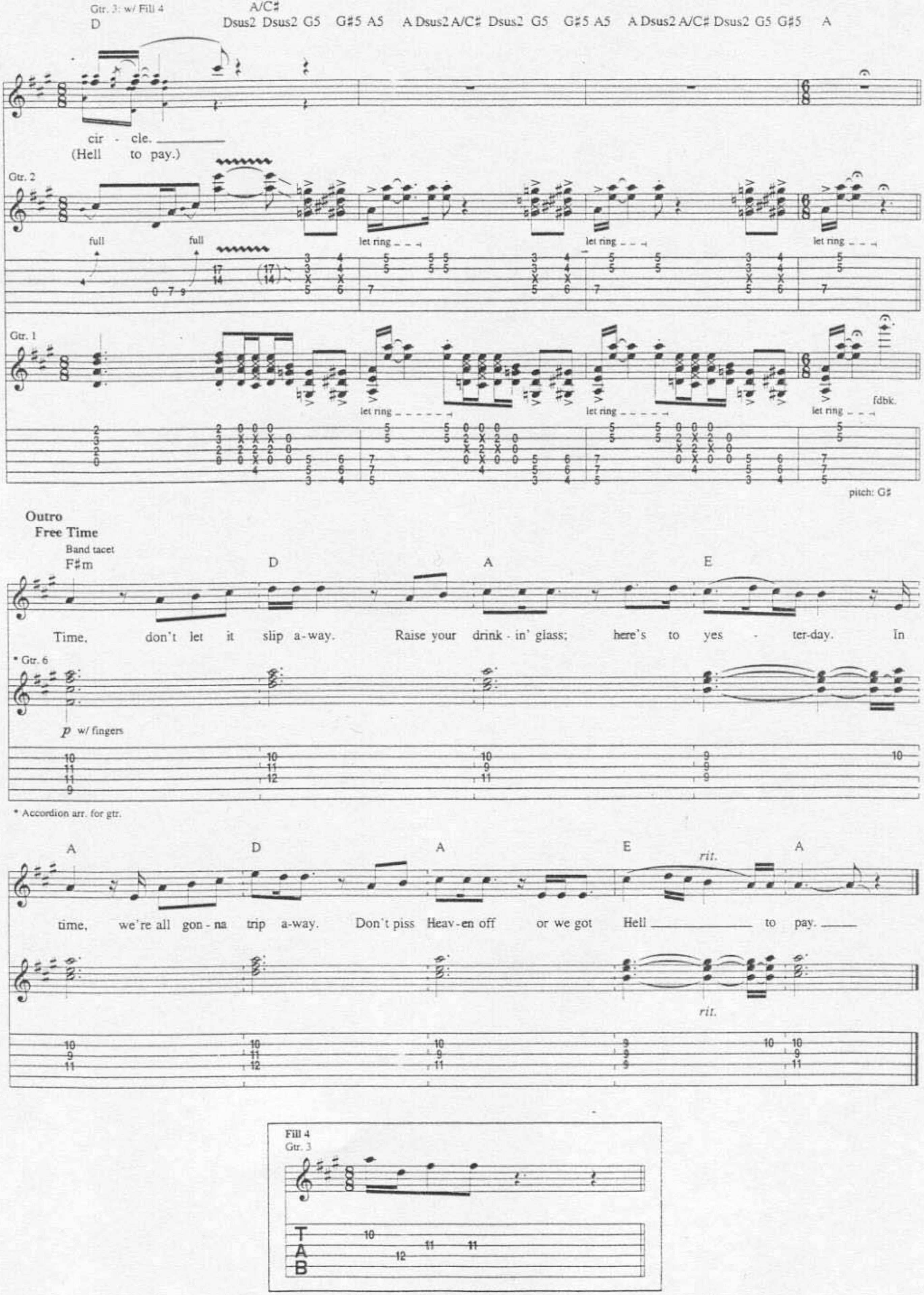

Guitar Solo
A5
F5type2
A5
D5
D5/C
(cont. in notation)
Gtr. 5 (dist.)
Gtr. 5
full
1/2
Gtr. 2
Gtrs. 1 & 2
let ring
D5/B
D5/C
D5
D5/C
D5/B
D5/C
1/4
full
1/2


E5
E5/D
E5/C♯
E5/D
Ah.
full
E5
E5/D
E5/C♯
E5/B
hold bend
full
(Gtr. 1 cont. in slash)


Chorus
Gtr. 5 tacet
A
E
Esus4 E
F♯m
D
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
Voc. Fig. 1
Time, don't let it slip a-way. Raise yo' drink in'-glass; here's to yes-ter-day. In
Gtr. 5
full
Gtr. 2
full
Gtr. 3
Riff B
End Riff B
Gtr. 1: w/ Rhy. Fig. 3, 4 3/4 times, simile
Gtr. 3: w/ Riff B, 4 3/4 times
End Voc. Fig. 1
time we're all gon - na trip a-way. Don't piss Heav-en off; we got Hell to pay.
Gtr. 2
full
Time, don't let it slip a-way. Raise yo' drink-in' glass; here's to
let ring
full

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D
A
E
Esus4 E
yes - ter-day.
In time ___ we're all gon - na trip a-way.
Don't piss
hold bend
full
let ring
F♯m
D
w/ Voc. Fig. 1
A
Heav-en off;
we got Hell to pay.
Come full
cir - cle, ___
w/ bar
tr
E
Esus4
E
F♯m
D
cir - cle, ___
cir - cle, ___
cir - cle, ___
A
E
Esus4
E
F♯m
cir - cle, ___
cir - cle, ___
cir - cle, ___



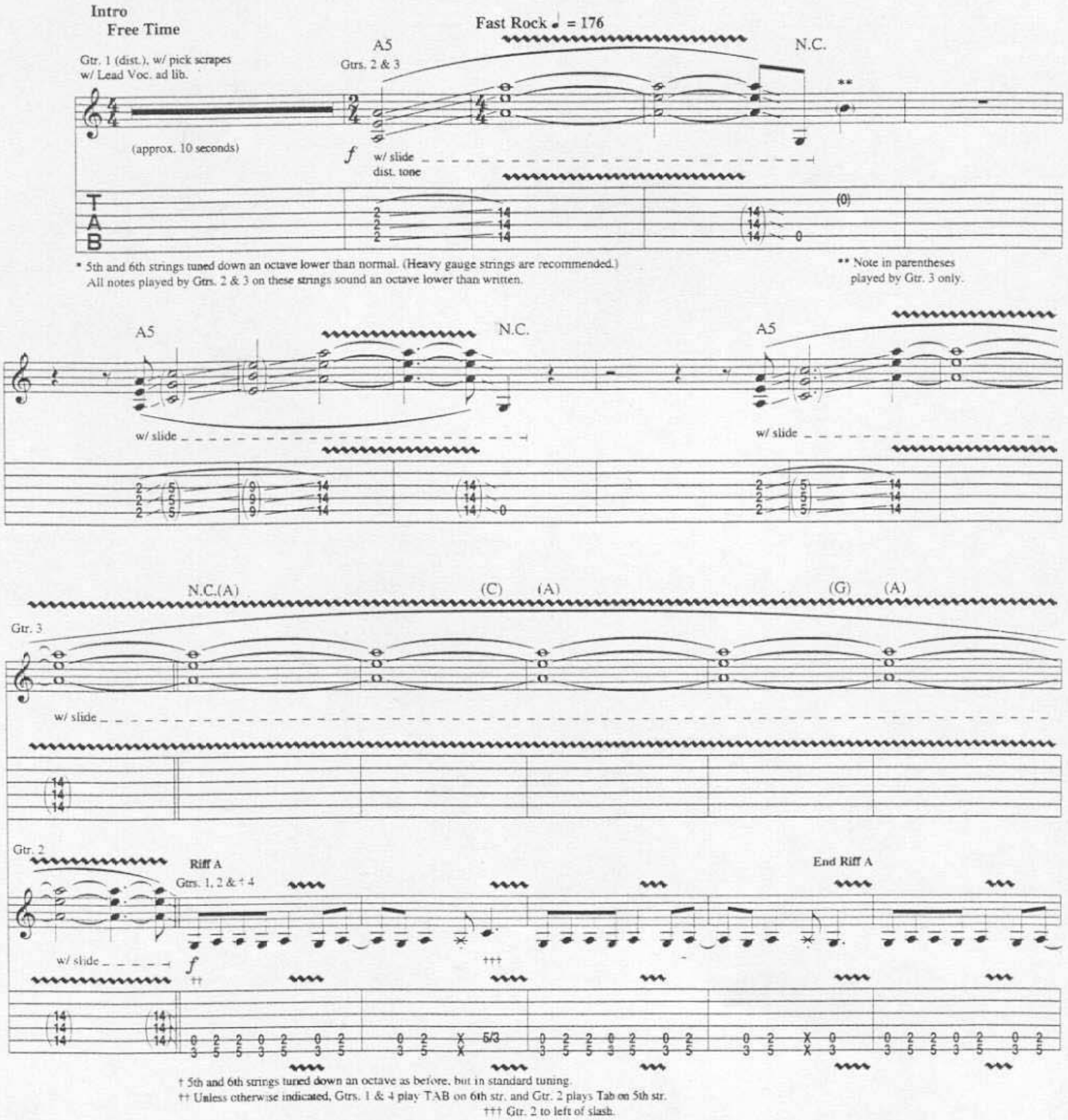
Gtr. 3: w/ Fill 4
D
A/C♯
Dsus2 Dsus2 G5 G♯5 A5 A Dsus2 A/C♯ Dsus2 G5 G♯5 A5 A Dsus2 A/C♯ Dsus2 G5 G♯5 A
cir - cle.
(Hell to pay.)
Gtr. 2
full
full
let ring
Gtr. 1
let ring
fdbk.
pitch: G♯
Outro
Free Time
Band tacet
F♯m
D
A
E
Time, don't let it slip a-way. Raise your drink - in' glass; here's to yes - ter-day. In
* Gtr. 6
p w/ fingers
* Accordion arr. for gtr.
A
D
A
E
rit.
A
time, we're all gon - na trip a-way. Don't piss Heav-en off or we got Hell to pay.
rit.
Fill 4
Gtr. 3
T
A
B

Something's Gotta Give

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen



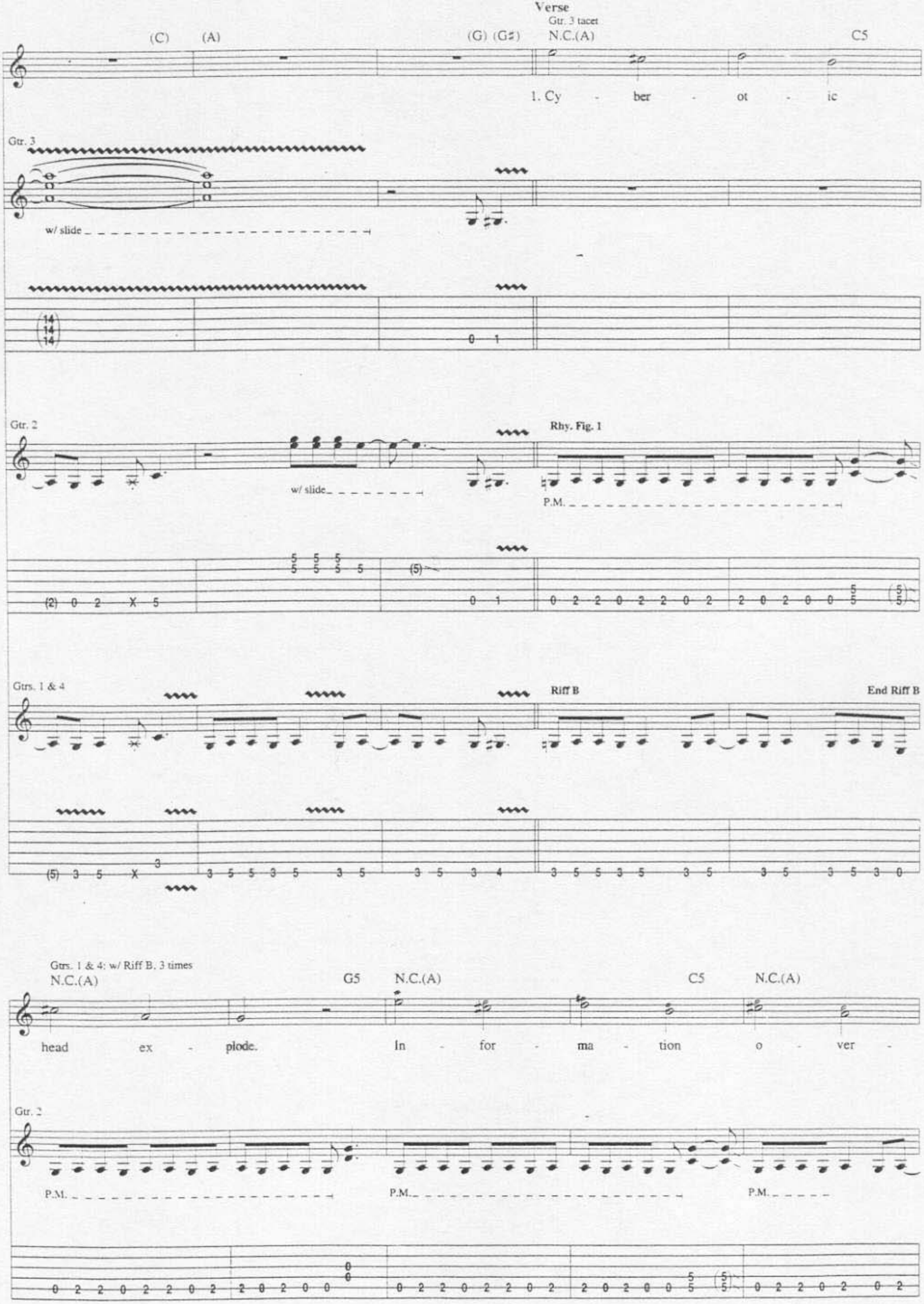
*Gtrs. 2 & 3: Open G Tuning:
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D
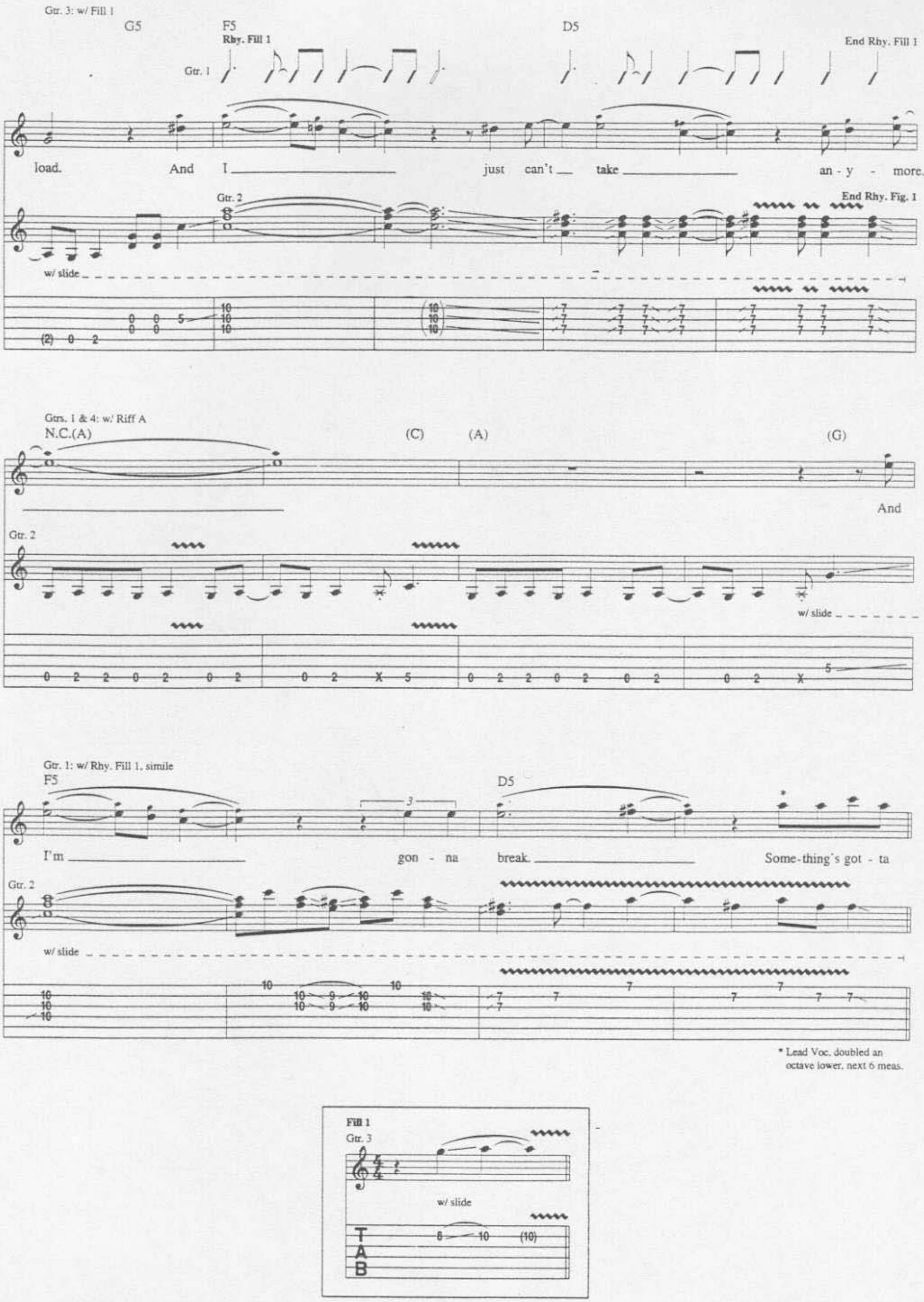


* 5th and 6th strings tuned down an octave lower than normal. (Heavy gauge strings are recommended.) All notes played by Gtrs. 2 & 3 on these strings sound an octave lower than written.
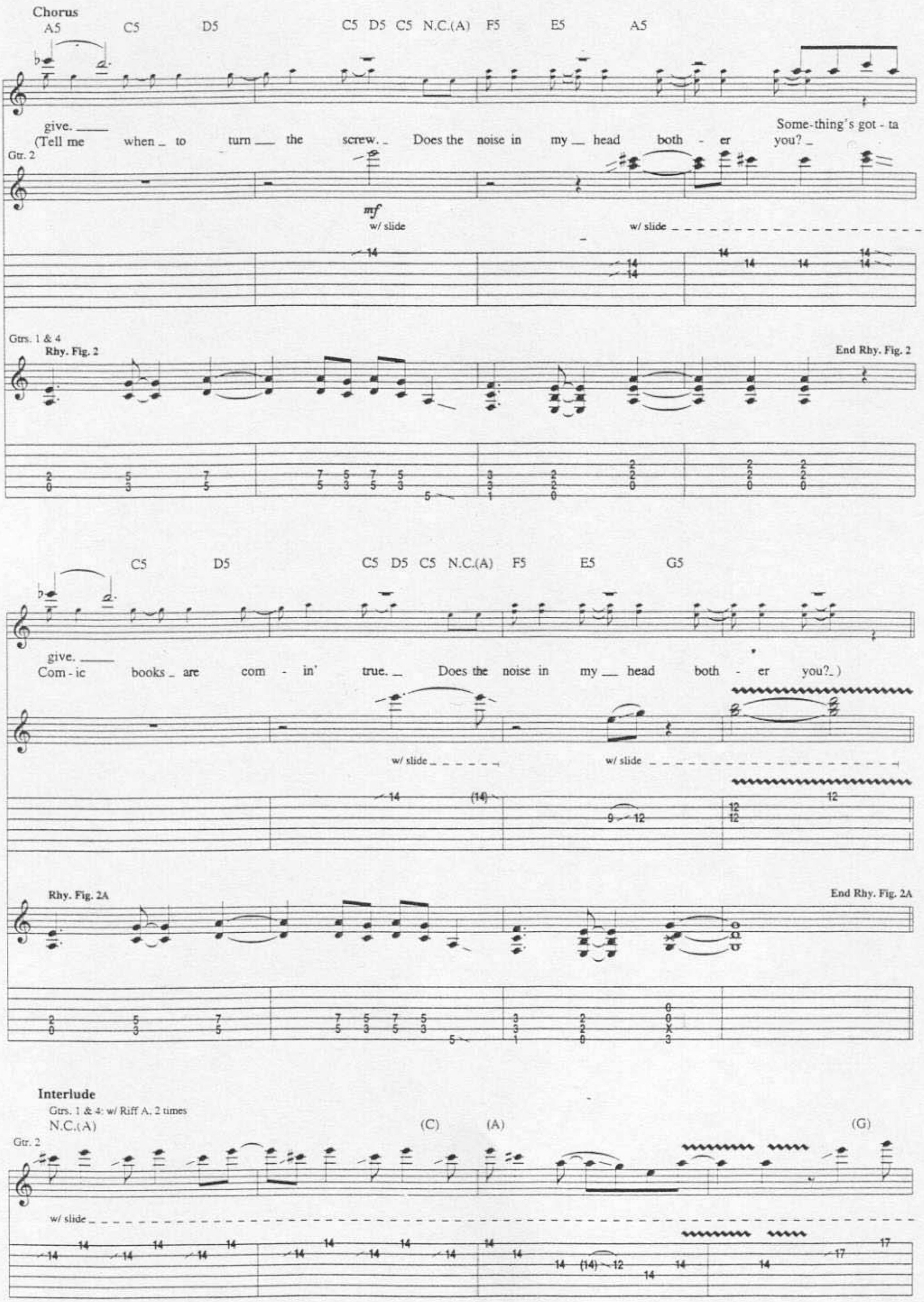
** Note in parentheses played by Gtr. 3 only.

† 5th and 6th strings tuned down an octave as before, but in standard tuning.
†† Unless otherwise indicated, Gtrs. 1 & 4 play TAB on 6th str. and Gtr. 2 plays Tab on 5th str.
††† Gtr. 2 to left of slash.


Verse
Gtr. 3 tacet
(C) (A) (G) (G♯) N.C.(A) C5
1. Cy - ber - ot - ic
Gtr. 3
w/ slide
Gtr. 2
w/ slide
Rhy. Fig. 1
P.M.
Gtrs. 1 & 4
Riff B
End Riff B
Gtrs. 1 & 4: w/ Riff B, 3 times
N.C.(A) G5 N.C.(A) C5 N.C.(A)
head ex - plode. In - for - ma - tion o - ver -
Gtr. 2
P.M.
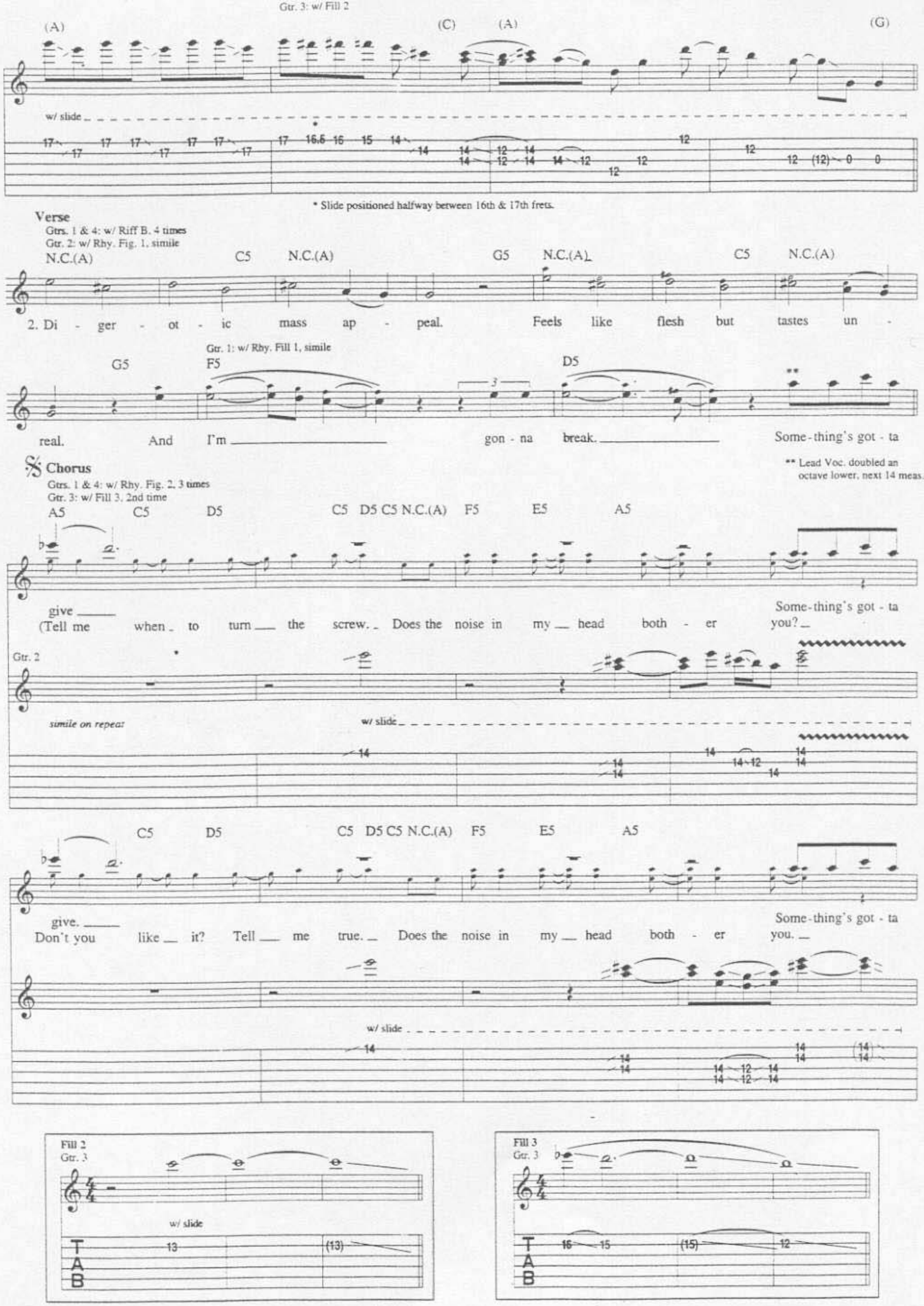


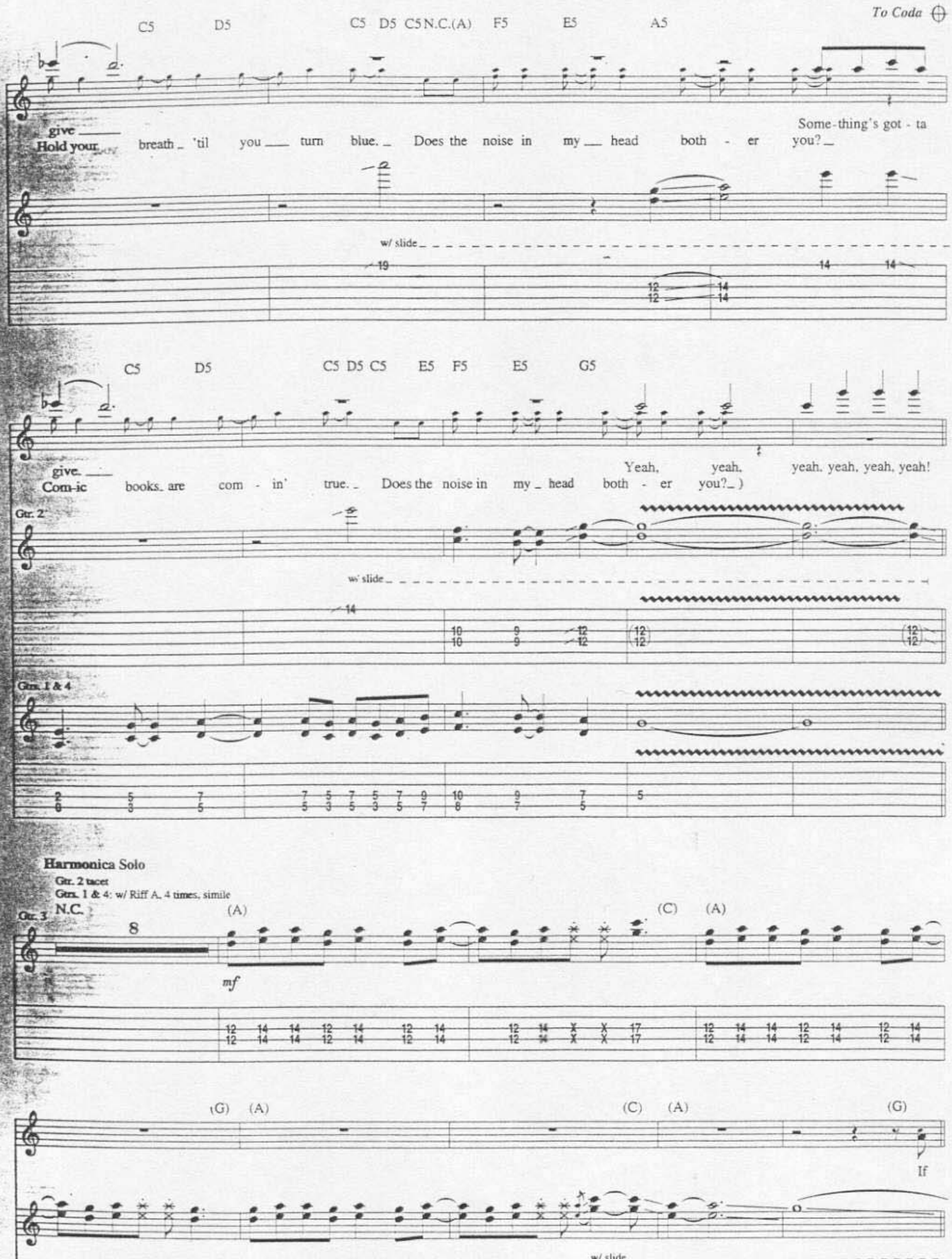
Gtr. 3: w/ Fill 1
G5
F5
Rhy. Fill 1
D5
End Rhy. Fill 1
Gtr. 1
load. And I just can't take an - y - more.
Gtr. 2
End Rhy. Fig. 1
w/ slide
Gtrs. 1 & 4: w/ Riff A
N.C.(A)
(C)
(A)
(G)
And
Gtr. 2
w/ slide
Gtr. 1: w/ Rhy. Fill 1, simile
F5
D5
I'm gon - na break. Some-thing's got - ta
Gtr. 2
w/ slide
* Lead Voc. doubled an octave lower, next 6 meas.
Fill 1
Gtr. 3
w/ slide
T
A
B
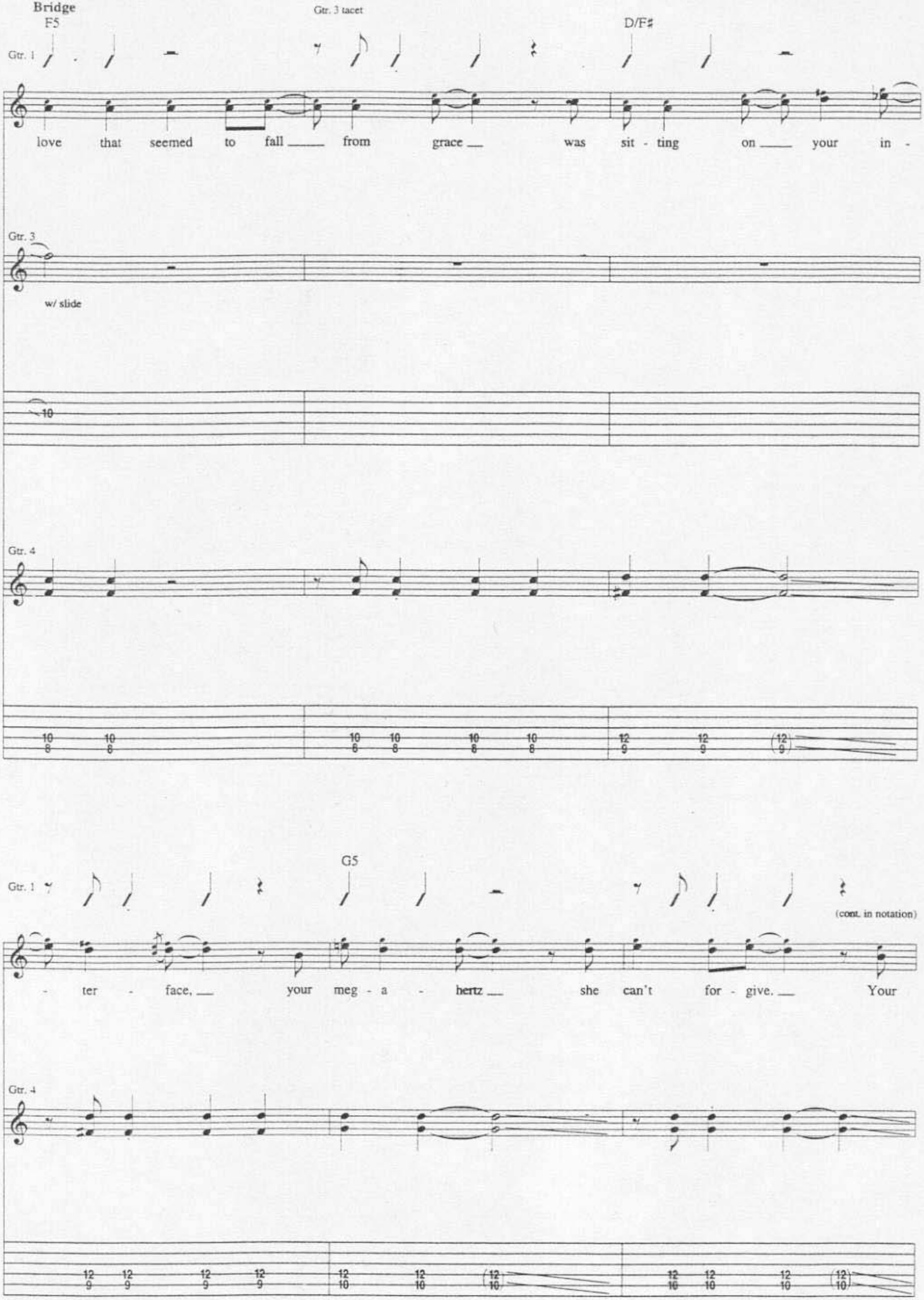


Chorus
A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5
give.
(Tell me when to turn the screw. Does the noise in my head both - er you?
Some-thing's got - ta
Gtr. 2
mf
w/ slide
w/ slide
Gtrs. 1 & 4
Rhy. Fig. 2
End Rhy. Fig. 2
C5 D5 C5 D5 C5 N.C.(A) F5 E5 G5
give.
Com - ic books are com - in' true. Does the noise in my head both - er you?)
w/ slide
w/ slide
Rhy. Fig. 2A
End Rhy. Fig. 2A
Interlude
Gtrs. 1 & 4: w/ Riff A, 2 times
N.C.(A) (C) (A) (G)
Gtr. 2
w/ slide
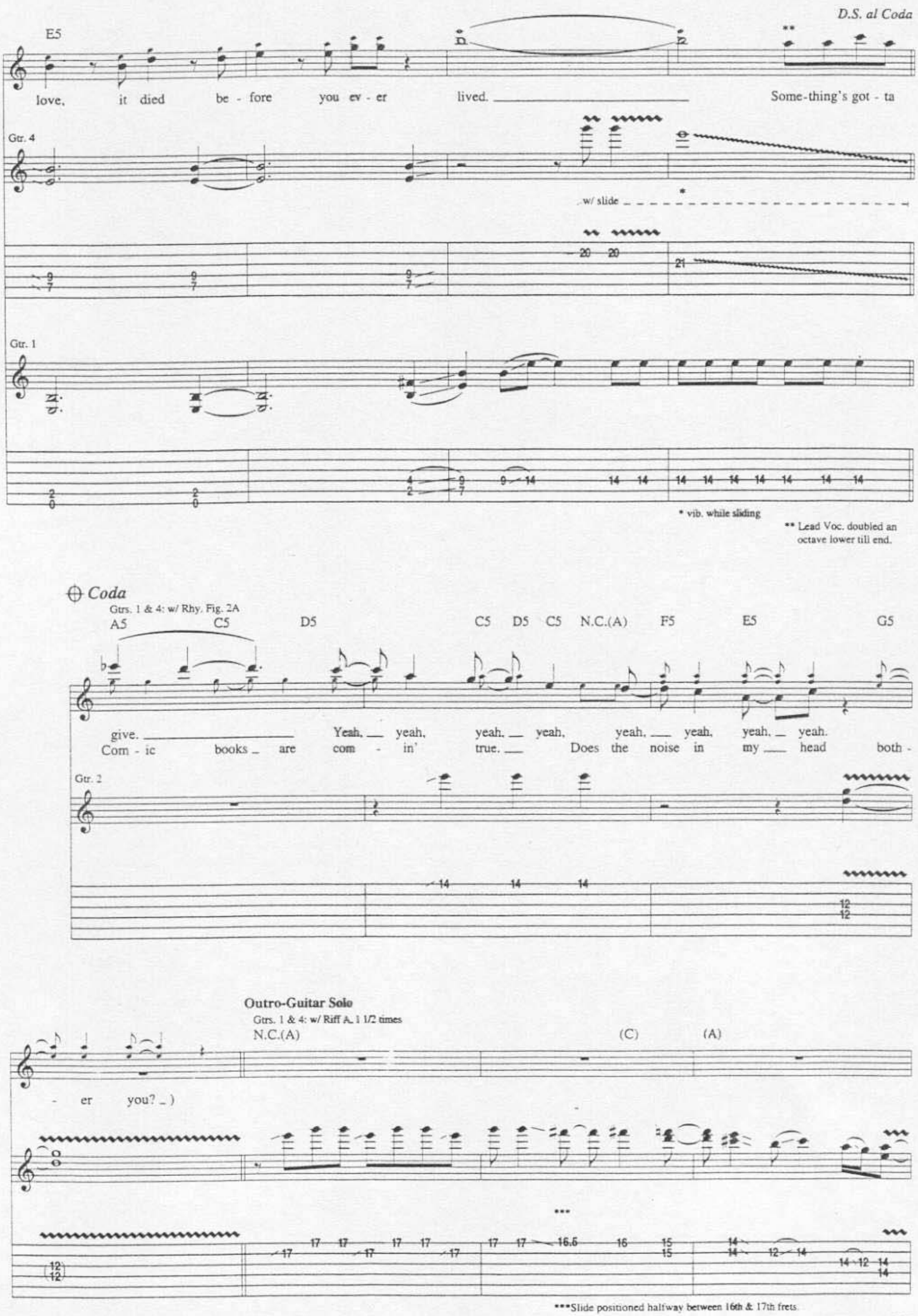
80

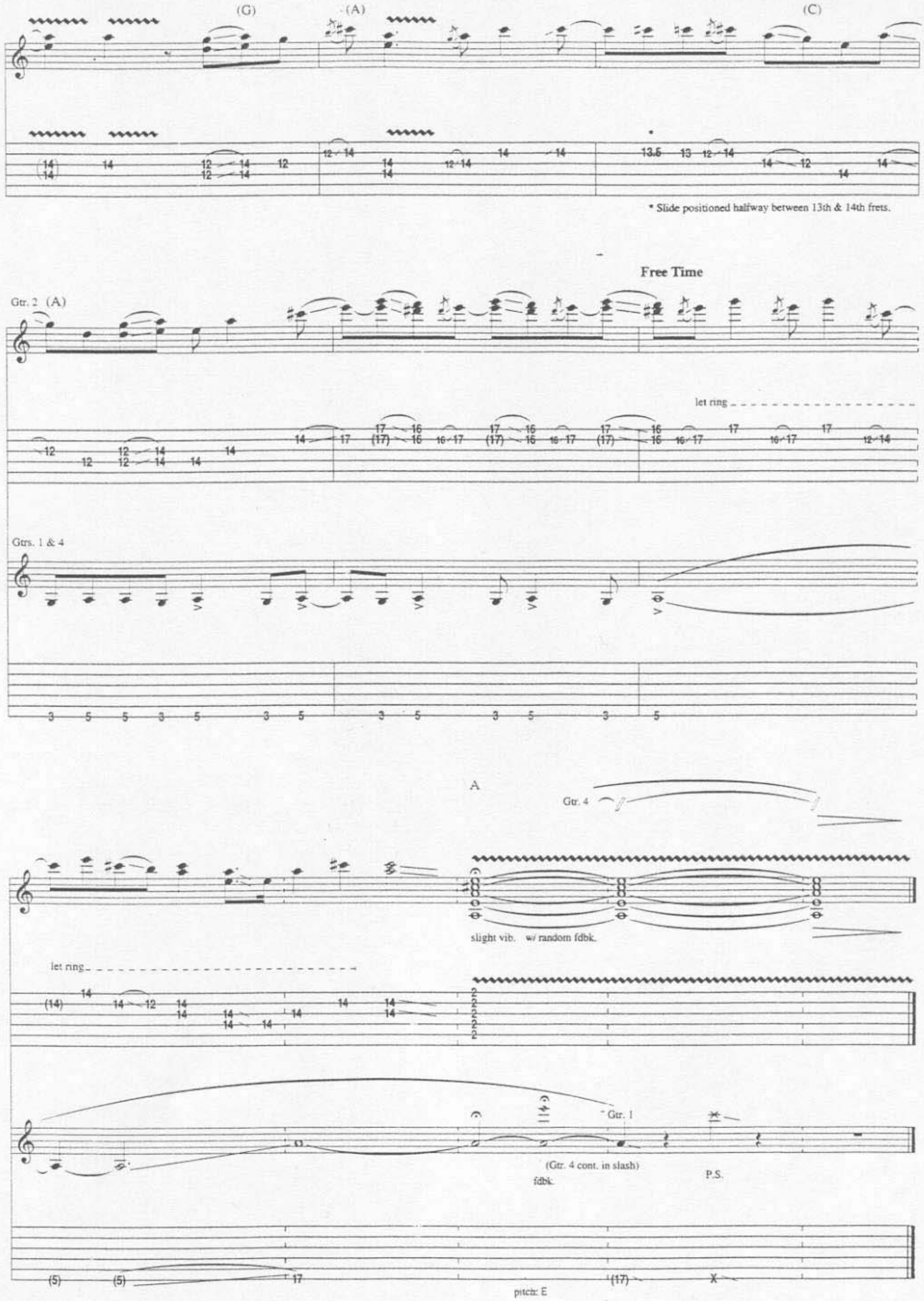

Gtr. 3: w/ Fill 2
(A)
(C)
(A)
(G)
w/ slide
* Slide positioned halfway between 16th & 17th frets.
Verse
Gtrs. 1 & 4: w/ Riff B, 4 times
Gtr. 2: w/ Rhy. Fig. 1, simile
N.C.(A) C5 N.C.(A) G5 N.C.(A) C5 N.C.(A)
2. Di - ger - ot - ic mass ap - peal. Feels like flesh but tastes un -
Gtr. 1: w/ Rhy. Fill 1, simile
G5 F5 D5
real. And I'm gon - na break. Some - thing's got - ta
** Lead Voc. doubled an octave lower, next 14 meas.
Chorus
Gtrs. 1 & 4: w/ Rhy. Fig. 2, 3 times
Gtr. 3: w/ Fill 3, 2nd time
A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5
give
(Tell me when to turn the screw. Does the noise in my head both - er you?
Some - thing's got - ta
Gtr. 2
simile on repeat
w/ slide
C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5
give.
Don't you like it? Tell me true. Does the noise in my head both - er you.
Some - thing's got - ta
w/ slide
Fill 2
Gtr. 3
w/ slide
Fill 3
Gtr. 3


To Coda
C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5
give
Hold your breath 'til you turn blue. Does the noise in my head both - er you?
Some-thing's got - ta
w/ slide
C5 D5 C5 D5 C5 E5 F5 E5 G5
give.
Com-ic books are com - in' true. Does the noise in my head both - er you?)
Yeah, yeah, yeah, yeah, yeah, yeah!
Gtr. 2
w/ slide
Gtrs. 1 & 4
Harmonica Solo
Gtr. 2 tacet
Gtrs. 1 & 4: w/ Riff A, 4 times, simile
Gtr. 3
N.C.
(A) (C) (A)
mf
(G) (A) (C) (A) (G)
If
w/ slide

81
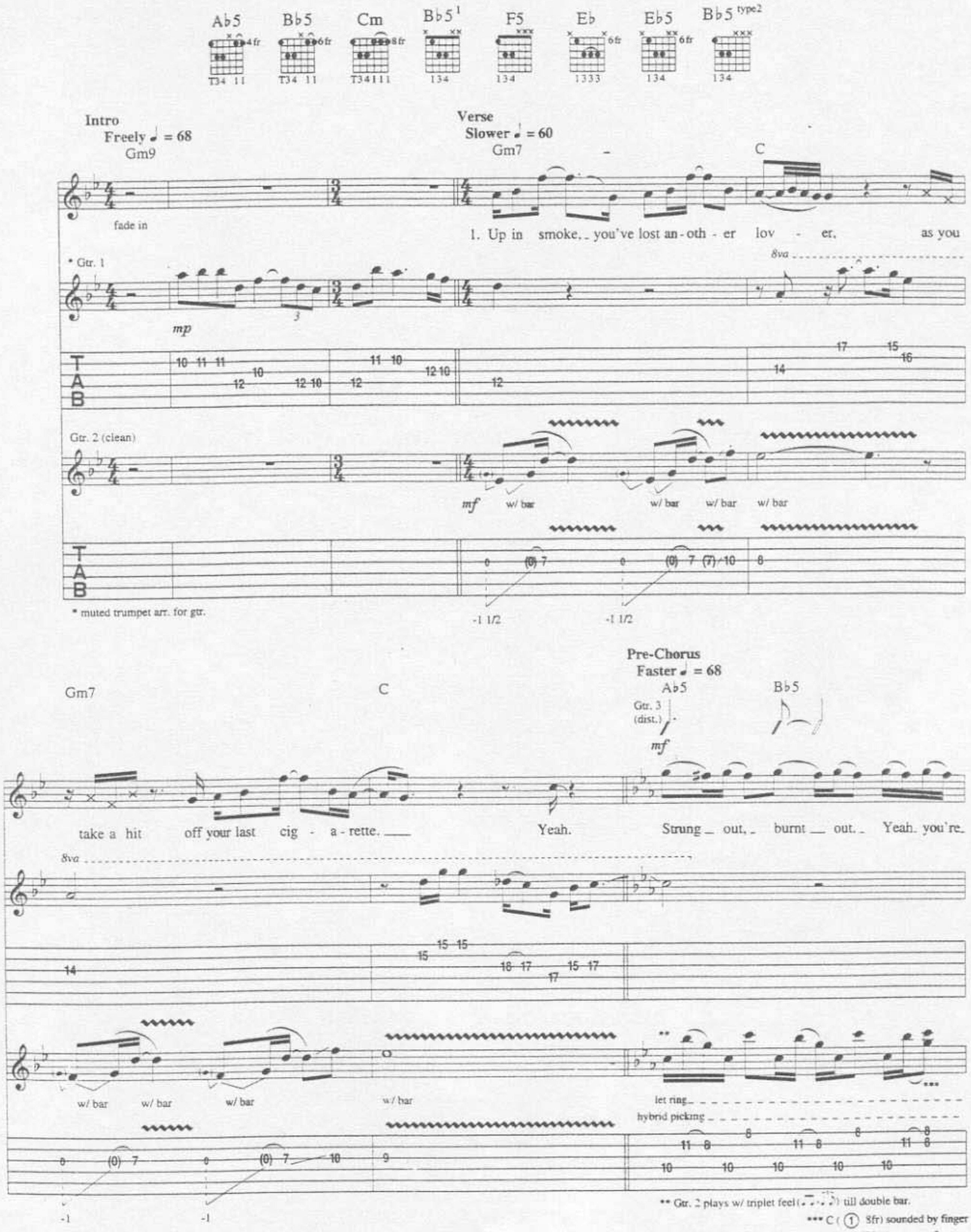

Bridge
F5
Gtr. 3 tacet
D/F♯
Gtr. 1
love that seemed to fall ___ from grace ___ was sit - ting on ___ your in -
Gtr. 3
w/ slide
Gtr. 4
G5
(cont. in notation)
- ter - face, ___ your meg - a - hertz ___ she can't for - give. ___ Your
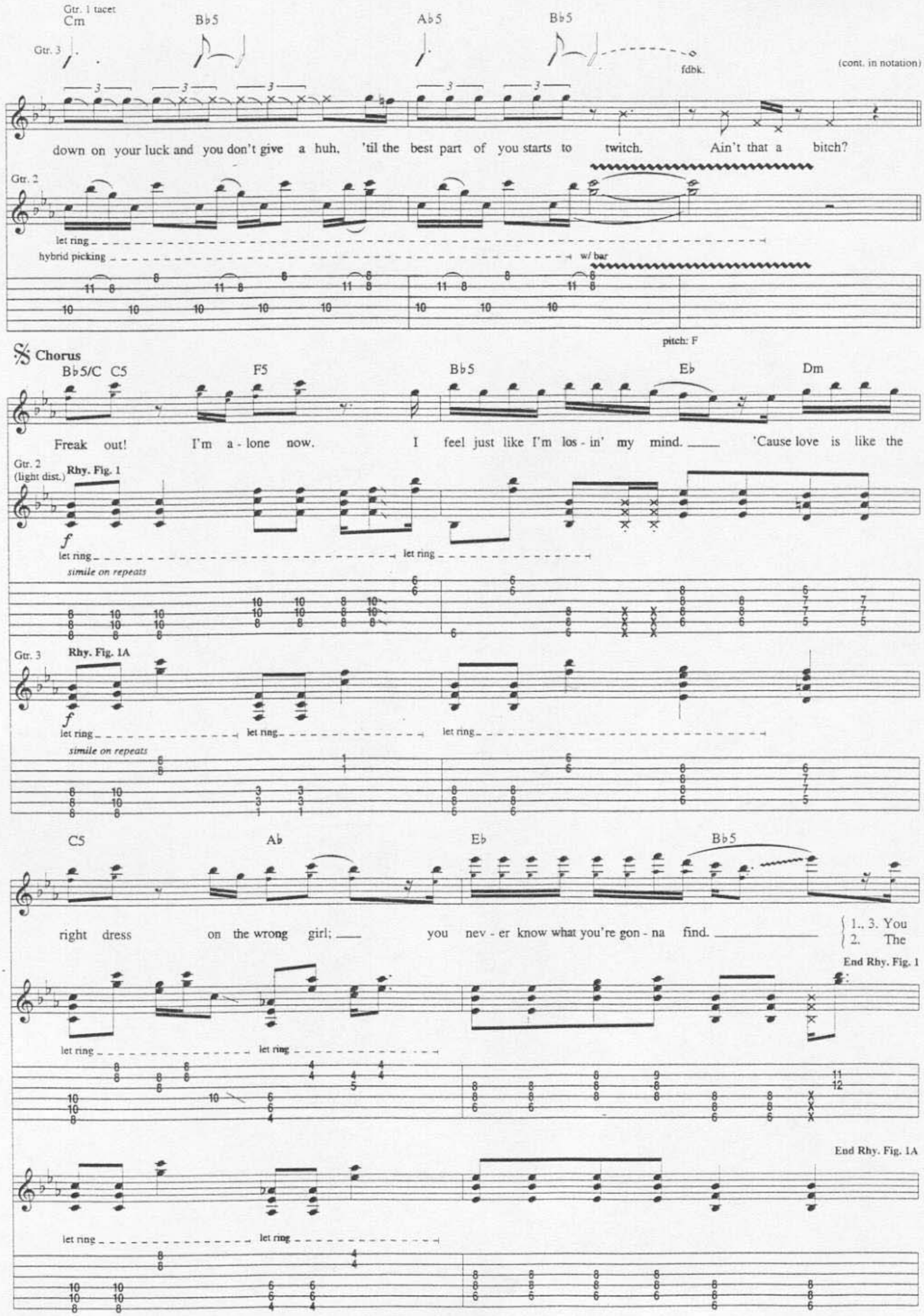

D.S. al Coda
E5
love, it died be - fore you ev - er lived.
Some-thing's got - ta
Gtr. 4
w/ slide
Gtr. 1
* vib. while sliding
** Lead Voc. doubled an octave lower till end.
Coda
Gtrs. 1 & 4: w/ Rhy. Fig. 2A
A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 G5
give. Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.
Com - ic books are com - in' true. Does the noise in my head both -
Gtr. 2
- er you?)
Outro-Guitar Solo
Gtrs. 1 & 4: w/ Riff A, 1 1/2 times
N.C.(A) (C) (A)
***Slide positioned halfway between 16th & 17th frets.
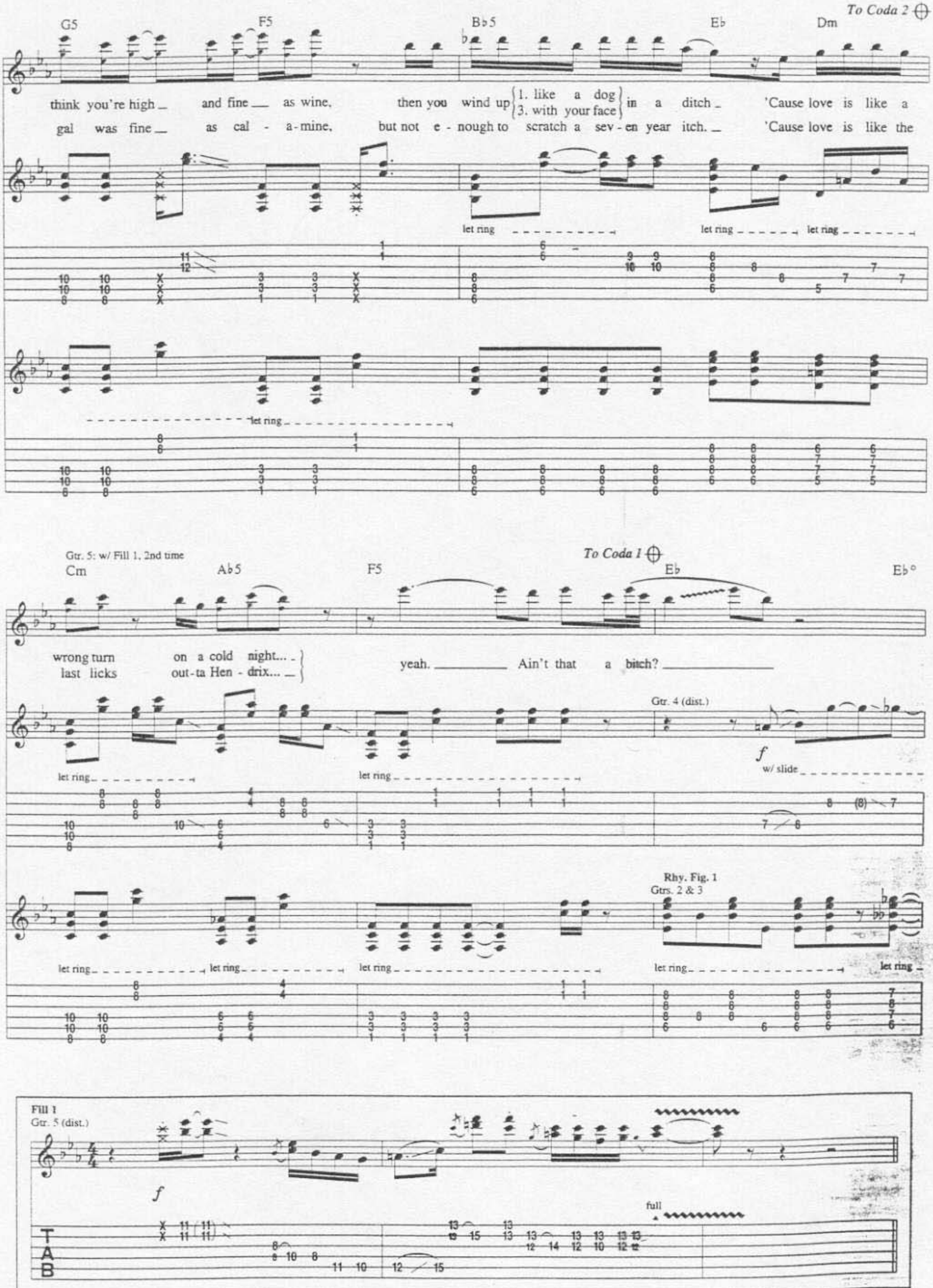

(G)
(A)
(C)
* Slide positioned halfway between 13th & 14th frets.
Free Time
Gtr. 2 (A)
let ring
Gtrs. 1 & 4
A
Gtr. 4
slight vib. w/ random fdbk.
let ring
Gtr. 1
(Gtr. 4 cont. in slash)
fdbk.
P.S.
pitch: E
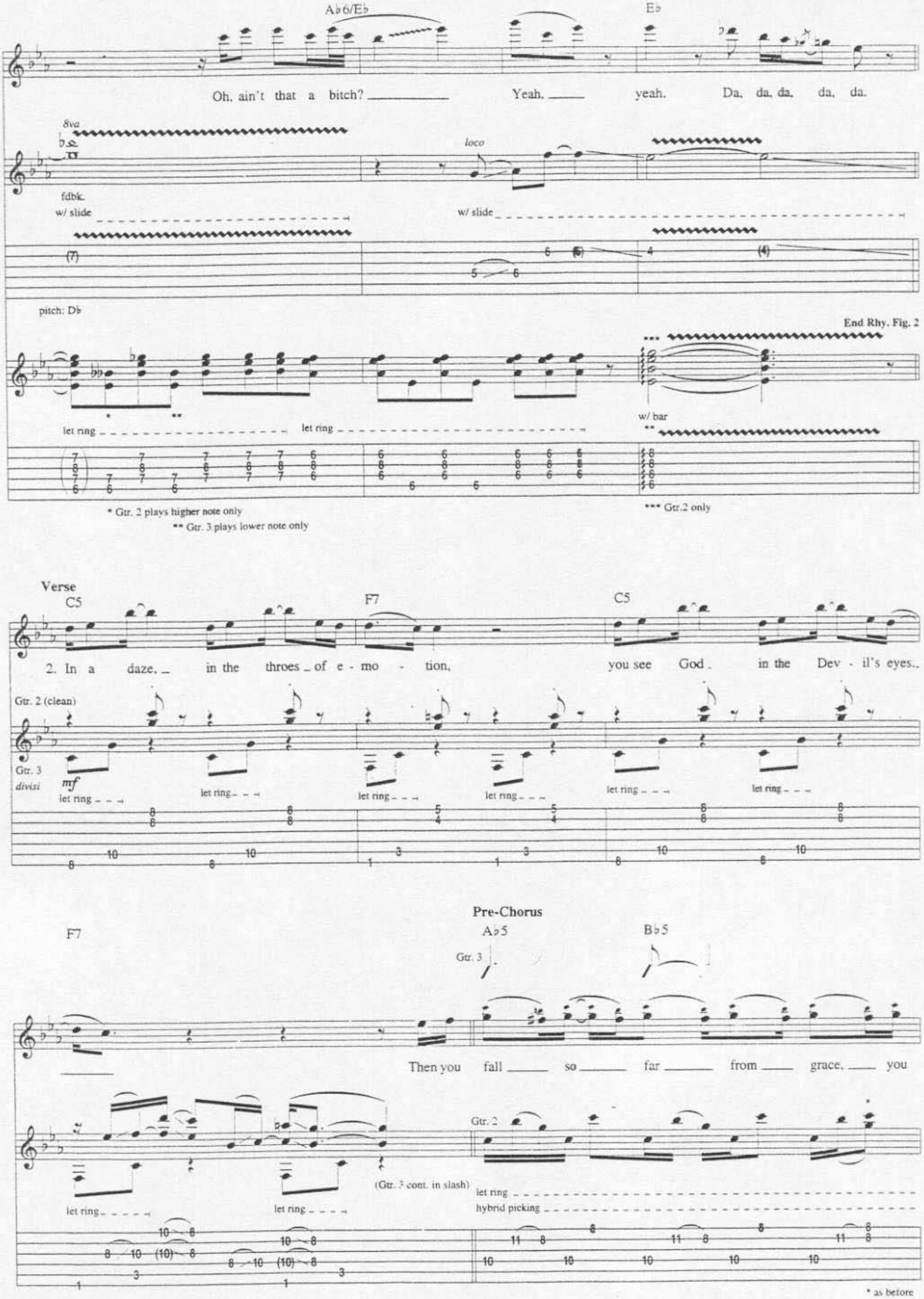
Ain't That a Bitch
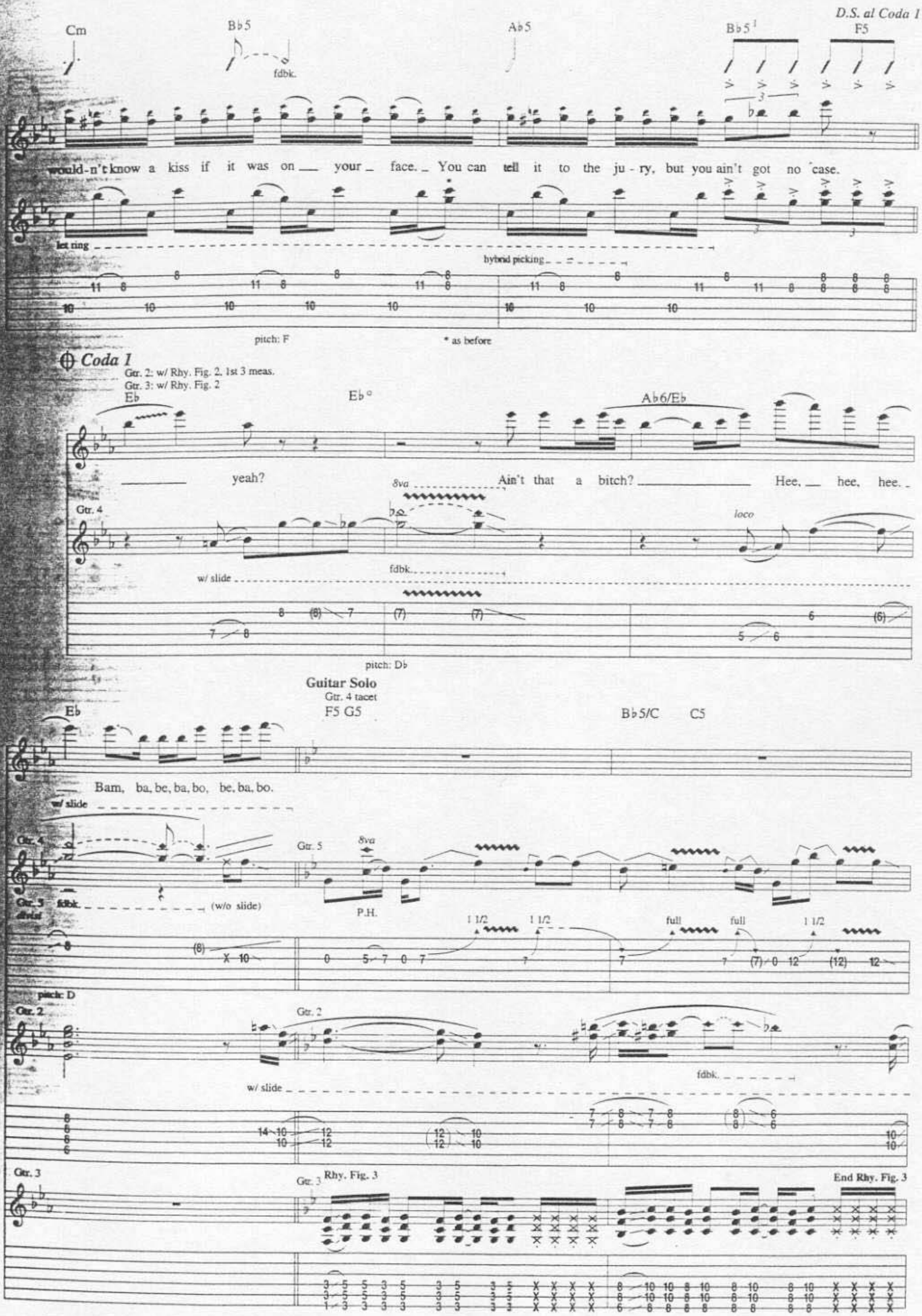
Words and Music by Steven Tyler, Joe Perry and Desmond Child
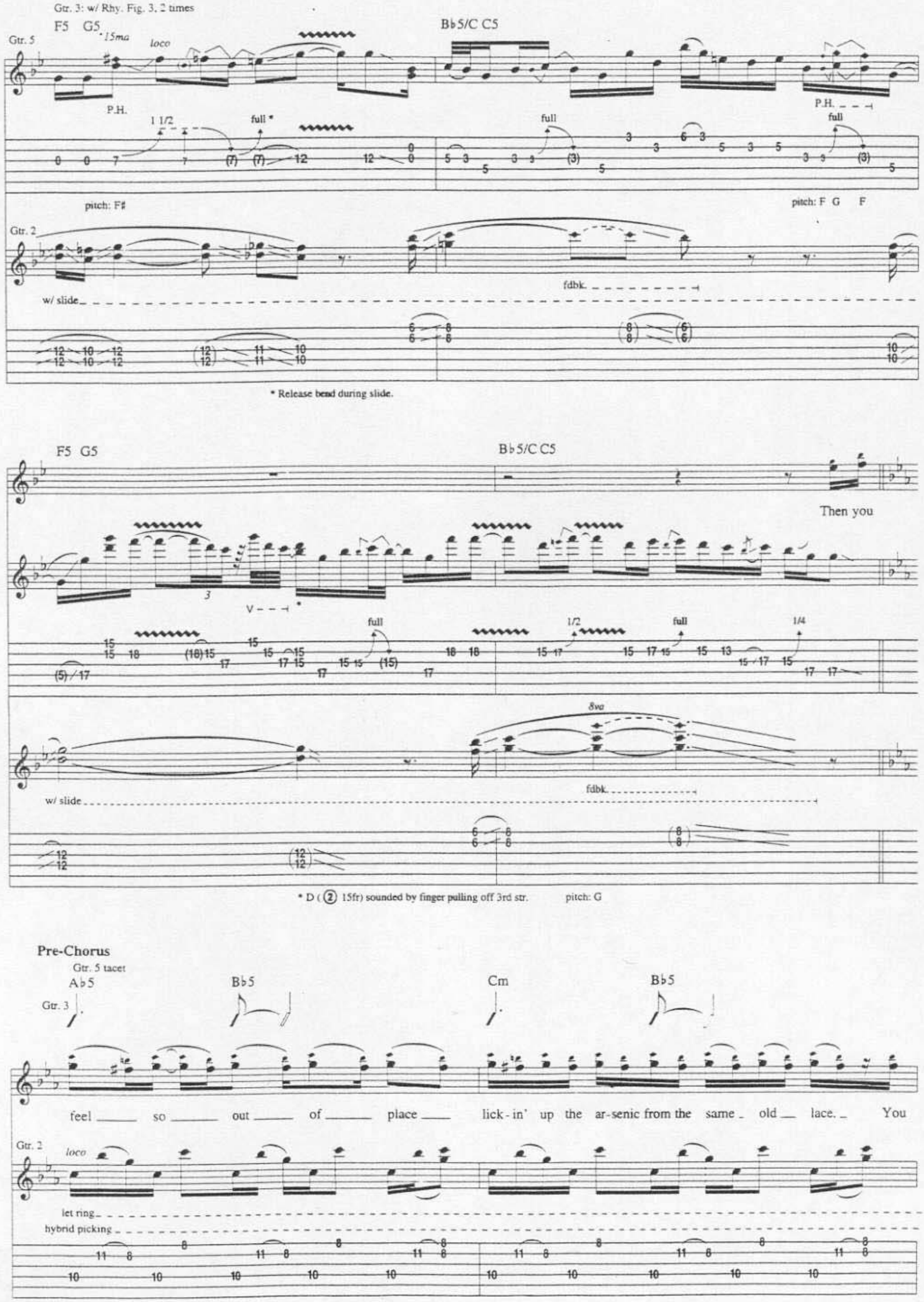



Gtr. 1 tacet
Cm
B♭5
A♭5
B♭5
Gtr. 3
fdbk.
(cont. in notation)
down on your luck and you don't give a huh, 'til the best part of you starts to twitch. Ain't that a bitch?
Gtr. 2
let ring
hybrid picking
w/ bar
pitch: F
Chorus
B♭5/C C5
F5
B♭5
E♭
Dm
Freak out! I'm a - lone now. I feel just like I'm los - in' my mind. 'Cause love is like the
Gtr. 2 (light dist.)
Rhy. Fig. 1
let ring
simile on repeats
Gtr. 3
Rhy. Fig. 1A
let ring
simile on repeats
C5
A♭
E♭
B♭5
right dress on the wrong girl; you nev - er know what you're gon - na find.
1., 3. You
2. The
End Rhy. Fig. 1
let ring
End Rhy. Fig. 1A
let ring
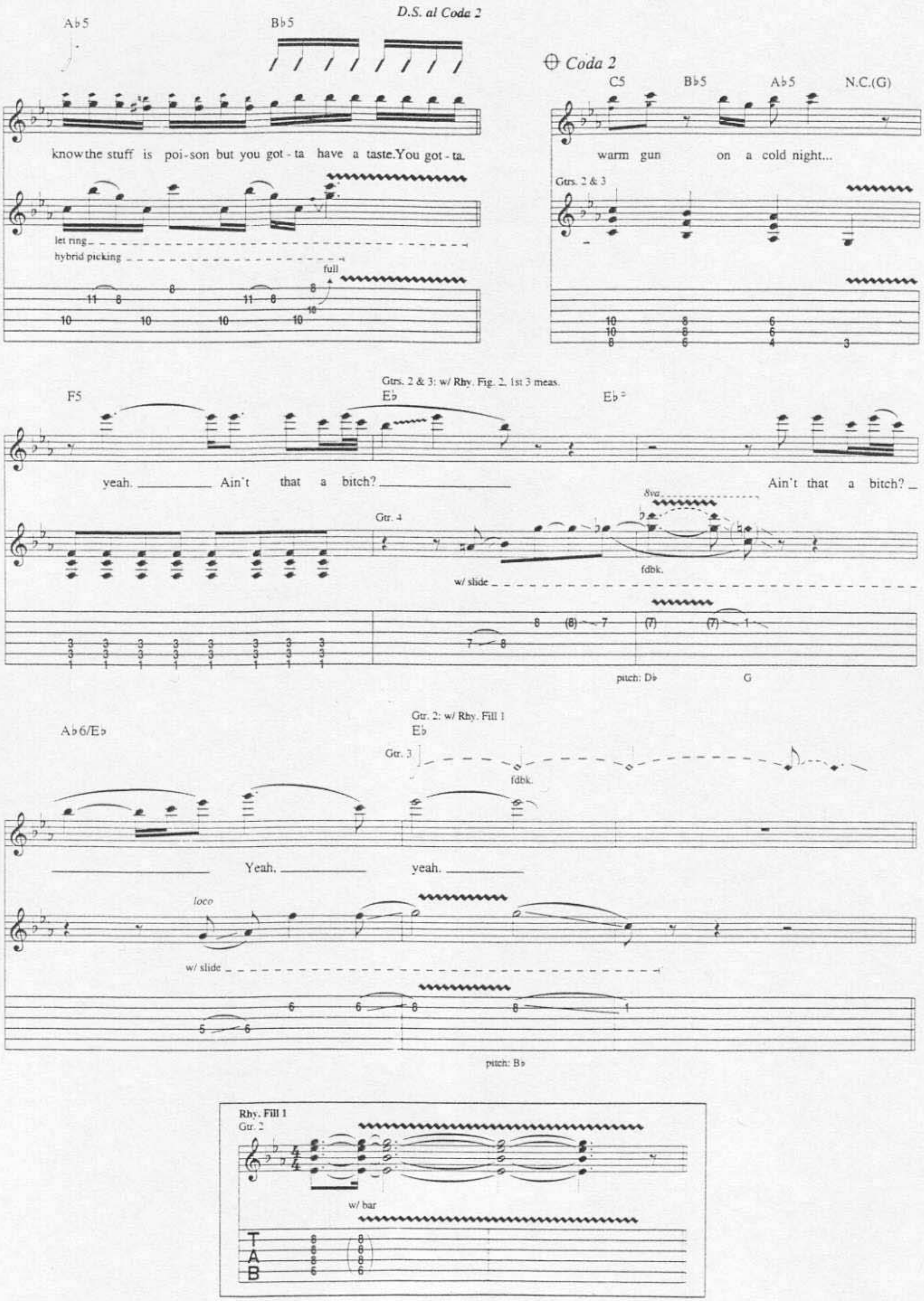

To Coda 2
G5
F5
B♭5
E♭
Dm
think you're high _ and fine _ as wine, then you wind up {1. like a dog / 3. with your face} in a ditch _ 'Cause love is like a
gal was fine _ as cal - a-mine, but not e - nough to scratch a sev - en year itch. _ 'Cause love is like the
let ring
Gtr. 5: w/ Fill 1, 2nd time
To Coda 1
Cm
A♭5
F5
E♭
E♭°
wrong turn on a cold night... _
last licks out-ta Hen - drix... _
yeah. _ Ain't that a bitch? _
Gtr. 4 (dist.)
w/ slide
Rhy. Fig. 1
Gtrs. 2 & 3
Fill 1
Gtr. 5 (dist.)
full
T
A
B


A♭6/E♭
E♭
Oh, ain't that a bitch? Yeah, yeah. Da, da, da, da, da.
8va
loco
fdbk.
w/ slide
pitch: D♭
End Rhy. Fig. 2
w/ bar
let ring
* Gtr. 2 plays higher note only
** Gtr. 3 plays lower note only
*** Gtr. 2 only
Verse
C5
F7
C5
2. In a daze, in the throes of e - mo - tion, you see God in the Dev - il's eyes.
Gtr. 2 (clean)
Gtr. 3
divisi
mf
let ring
F7
Pre-Chorus
A♭5
B♭5
Gtr. 3
Then you fall so far from grace, you
Gtr. 2
(Gtr. 3 cont. in slash)
let ring
hybrid picking
* as before

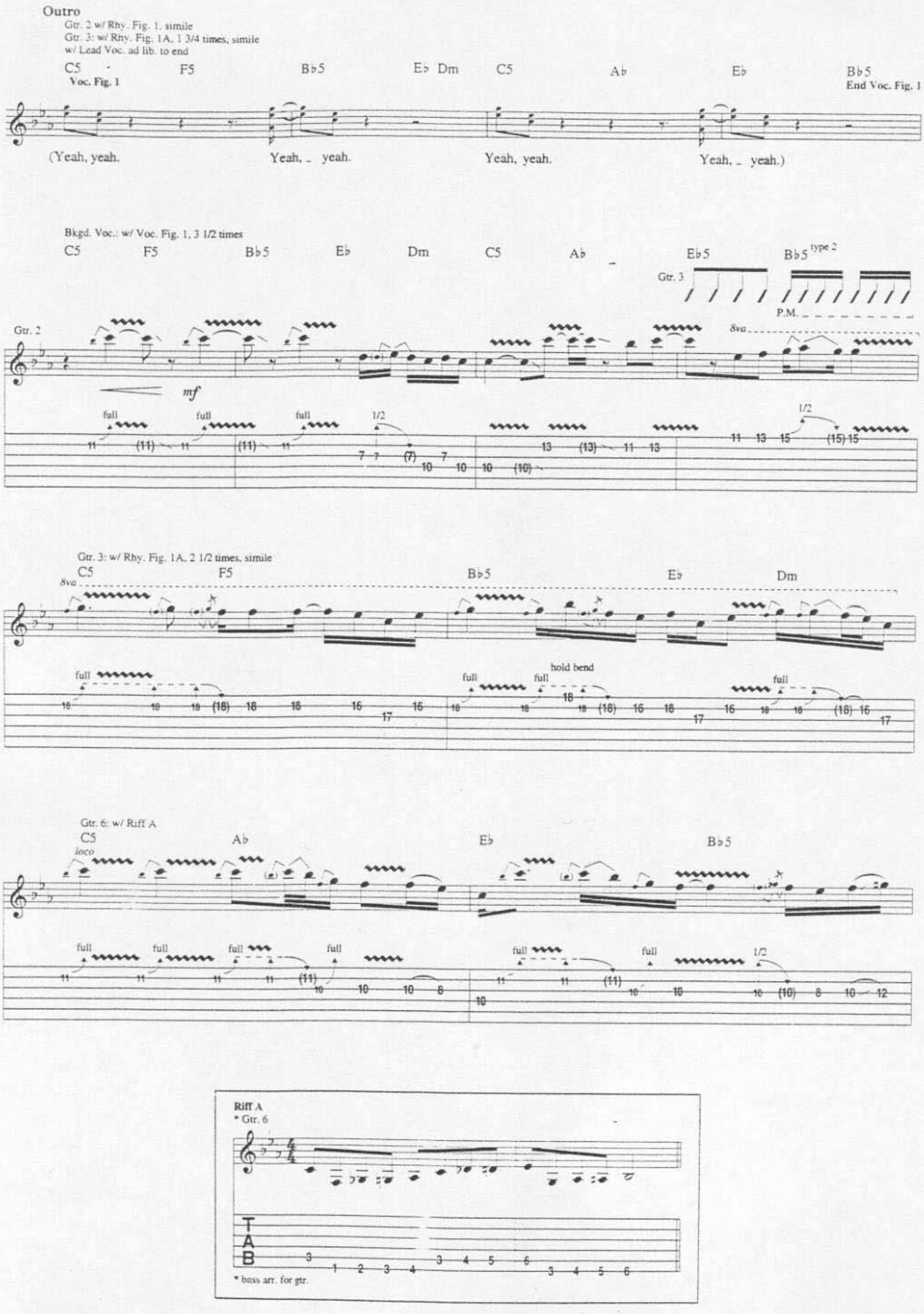

D.S. al Coda 1
Cm
B♭5
A♭5
B♭5[1]
F5
fdbk.
would-n't know a kiss if it was on ___ your _ face. _ You can tell it to the ju - ry, but you ain't got no case.
let ring
hybrid picking
pitch: F
* as before
Coda 1
Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
Gtr. 3: w/ Rhy. Fig. 2
E♭
E♭°
A♭6/E♭
yeah?
Ain't that a bitch?
Hee, ___ hee, hee. _
Gtr. 4
8va
loco
fdbk.
w/ slide
pitch: D♭
Guitar Solo
Gtr. 4 tacet
F5 G5
B♭5/C
C5
Bam, ba, be, ba, bo, be, ba, bo.
w/ slide
Gtr. 4
Gtr. 5
fdbk.
divisi
(w/o slide)
P.H.
1 1/2
full
pitch: D
Gtr. 2
w/ slide
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
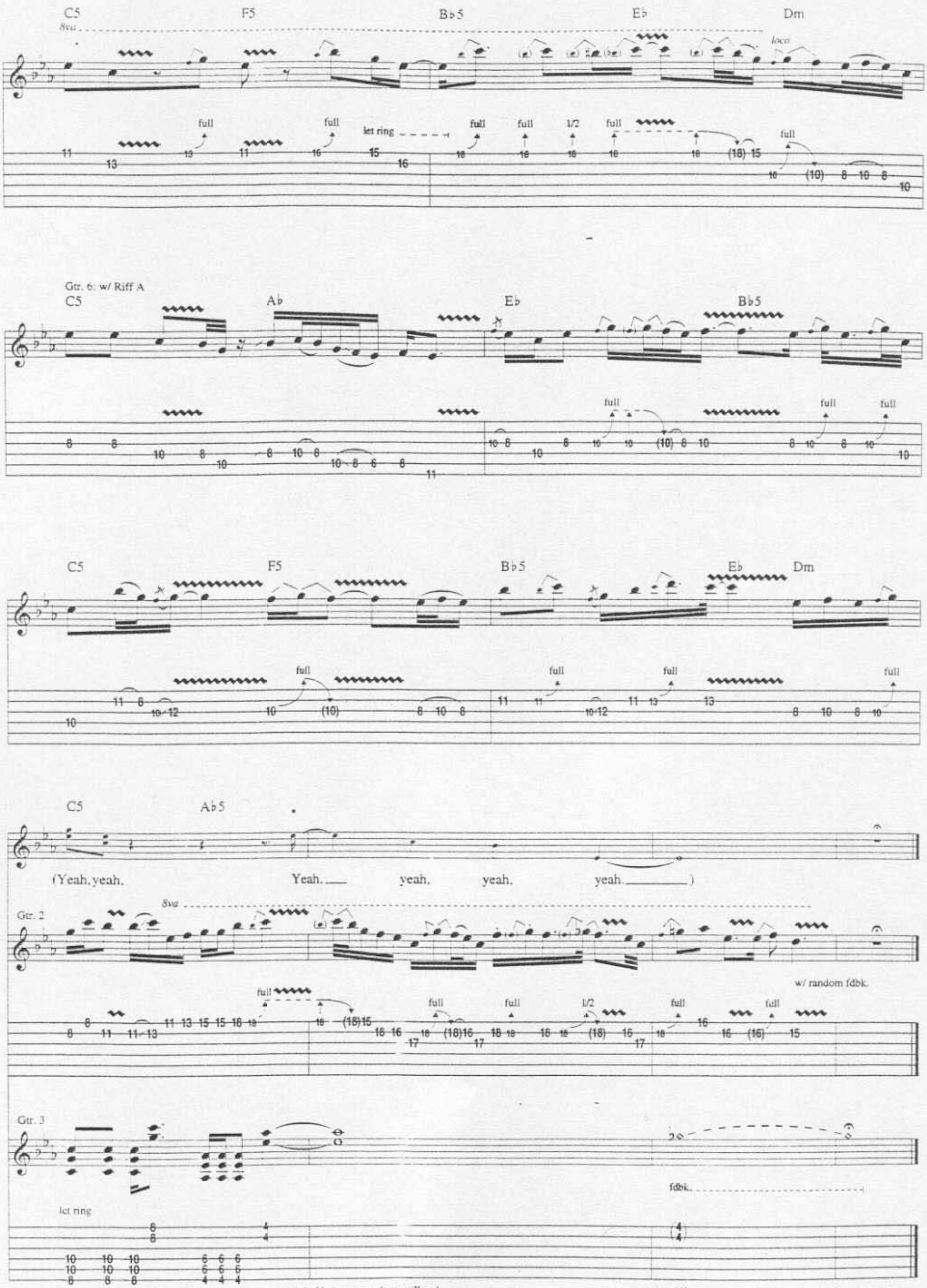


Gtr. 3: w/ Rhy. Fig. 3, 2 times
F5 G5
Bb5/C C5
Gtr. 5
15ma
loco
P.H.
1 1/2
full *
full
full
pitch: F#
pitch: F G F
Gtr. 2
fdbk.
w/ slide
* Release bend during slide.
F5 G5
Bb5/C C5
Then you
full
1/2
full
1/4
8va
fdbk.
w/ slide
* D (2 15fr) sounded by finger pulling off 3rd str.
pitch: G
Pre-Chorus
Gtr. 5 tacet
Ab5
Bb5
Cm
Bb5
Gtr. 3
feel so out of place lick-in' up the ar-senic from the same old lace. You
Gtr. 2
loco
let ring
hybrid picking


D.S. al Coda 2
Ab5
Bb5
know the stuff is poi-son but you got-ta have a taste. You got-ta.
let ring
hybrid picking
full
Coda 2
C5
Bb5
Ab5
N.C.(G)
warm gun on a cold night...
Gtrs. 2 & 3
F5
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1st 3 meas.
Eb
Eb°
yeah. Ain't that a bitch? Ain't that a bitch?
Gtr. 4
8va
fdbk.
w/ slide
pitch: Db
G
Ab6/Eb
Gtr. 2: w/ Rhy. Fill 1
Eb
Gtr. 3
fdbk.
Yeah. yeah.
loco
w/ slide
pitch: Bb
Rhy. Fill 1
Gtr. 2
w/ bar

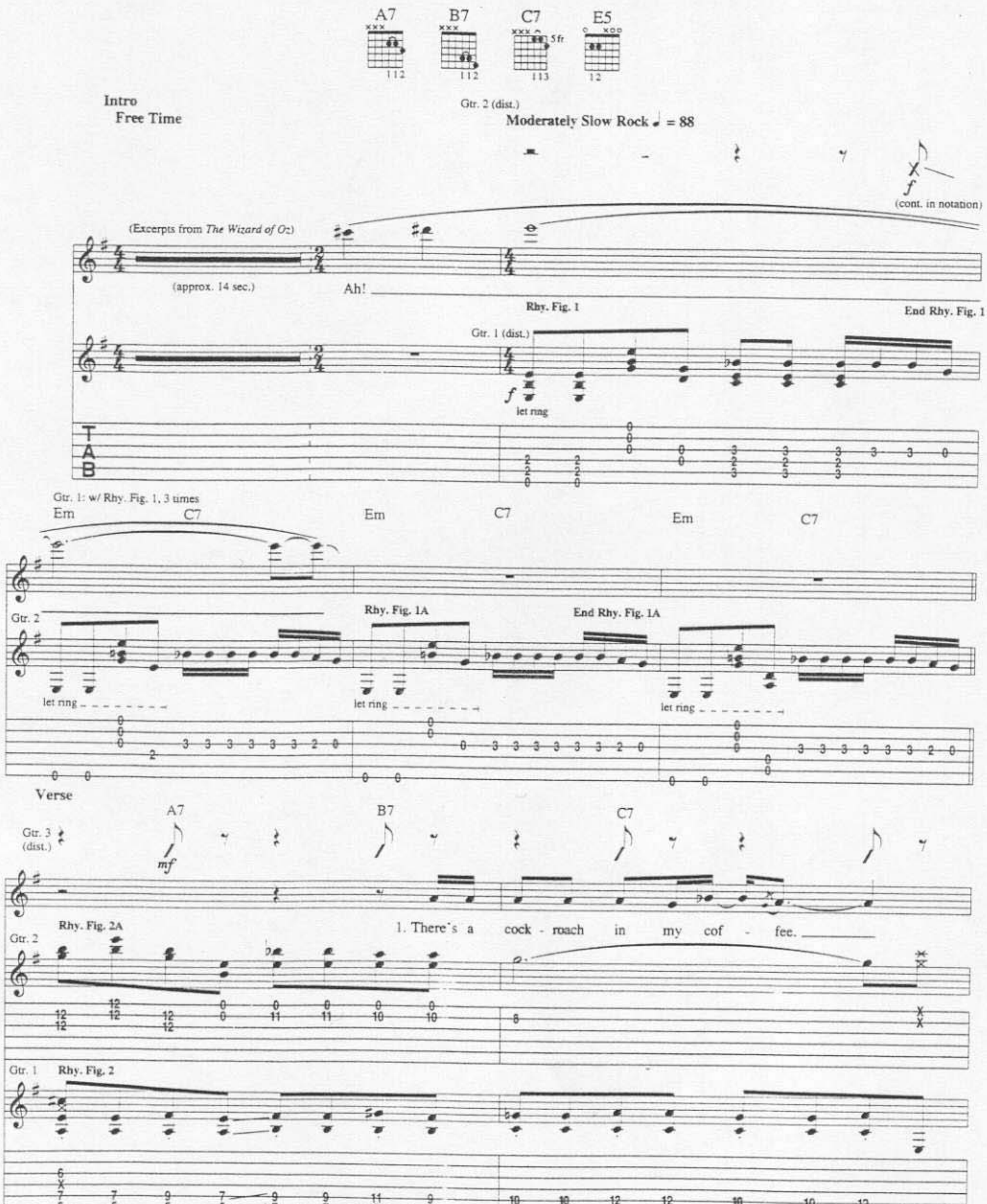
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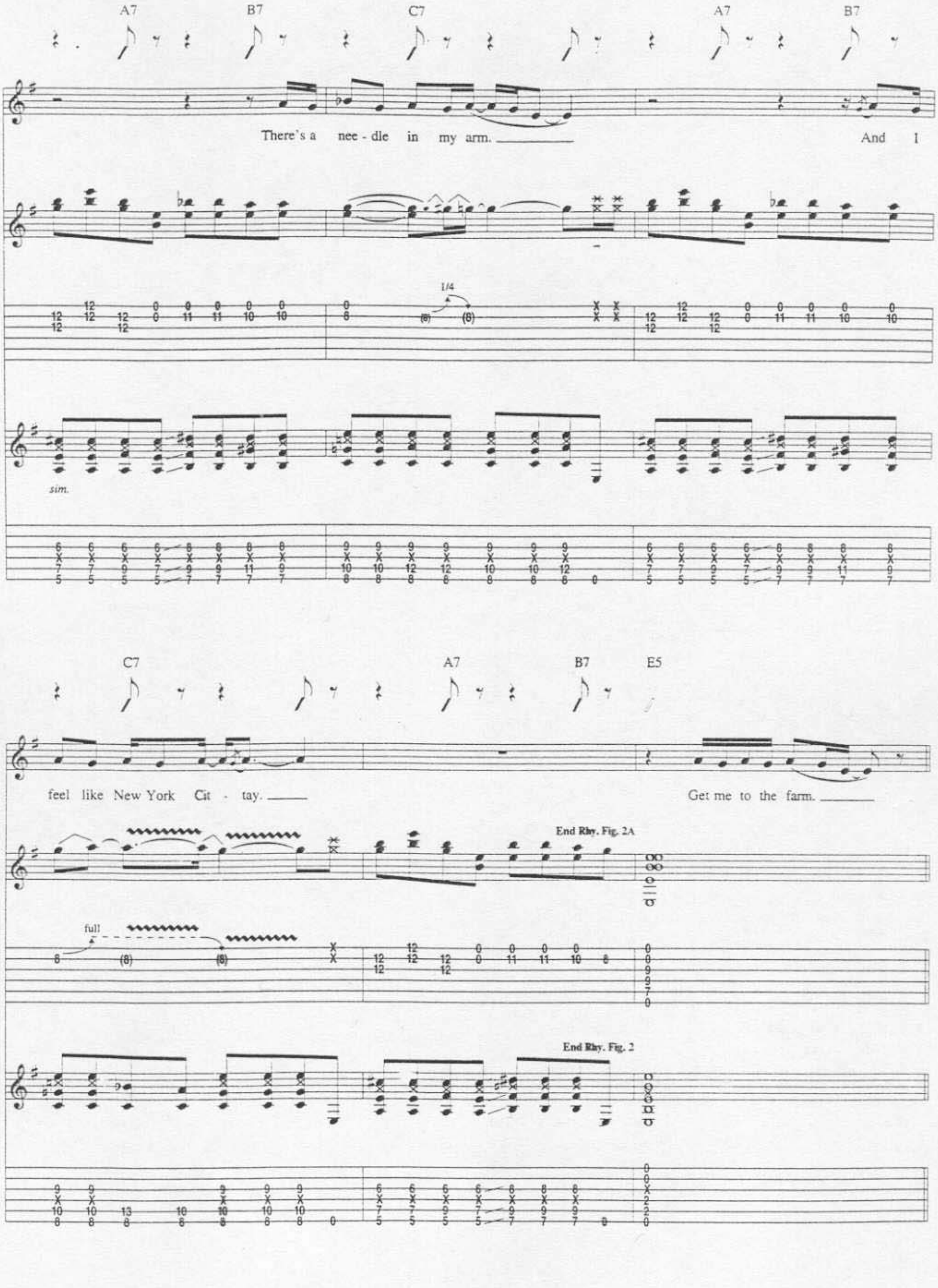

Outro
Gtr. 2 w/ Rhy. Fig. 1, simile
Gtr. 3: w/ Rhy. Fig. 1A, 1 3/4 times, simile
w/ Lead Voc. ad lib. to end
Voc. Fig. 1
End Voc. Fig. 1
(Yeah, yeah. Yeah, yeah. Yeah, yeah. Yeah, yeah.)
Bkgd. Voc.: w/ Voc. Fig. 1, 3 1/2 times
Gtr. 3: w/ Rhy. Fig. 1A, 2 1/2 times, simile
Gtr. 6: w/ Riff A
hold bend
Riff A
* Gtr. 6
* bass arr. for gtr.
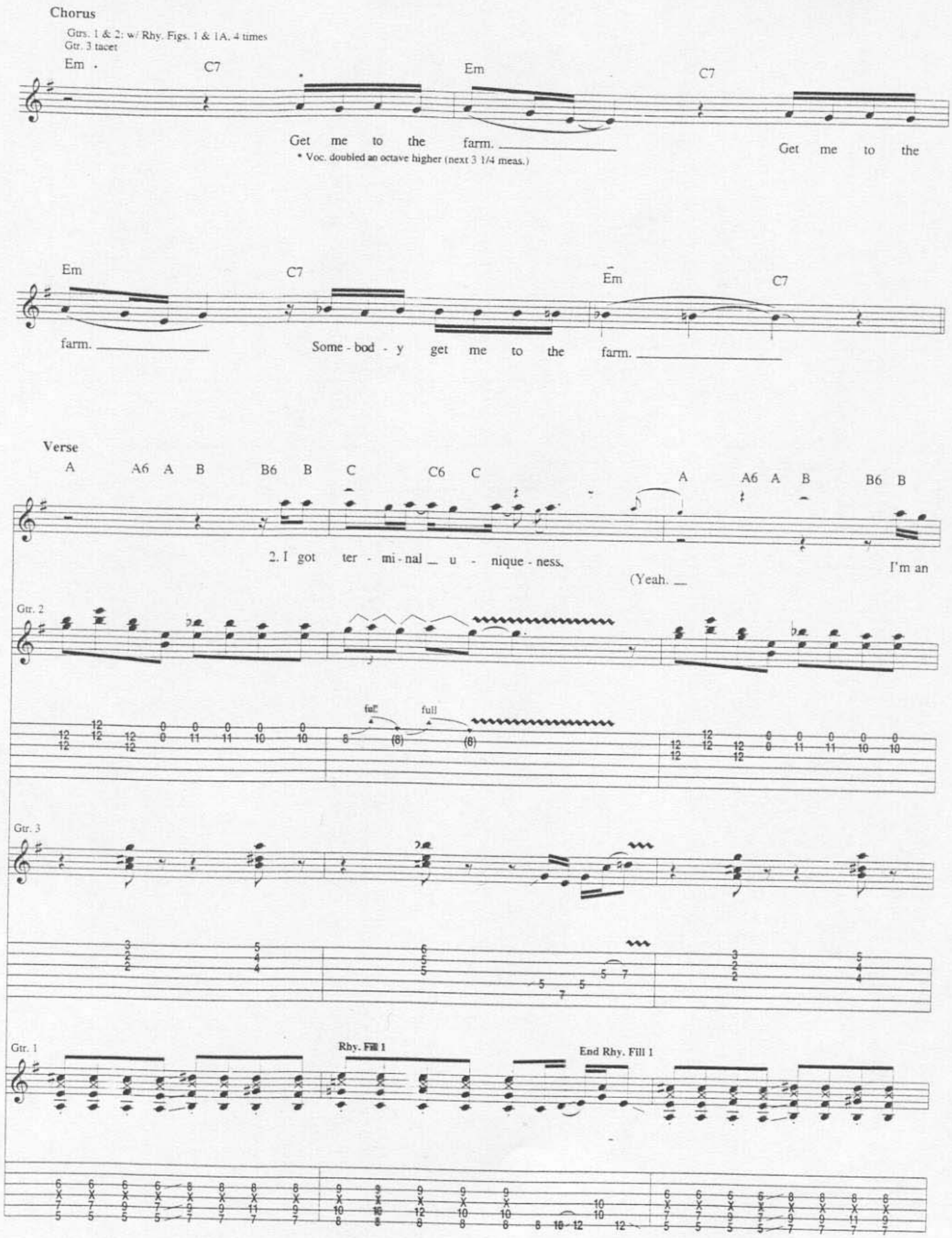

C5
F5
B♭5
E♭
Dm
8va
loco
let ring
full
1/2
Gtr. 6: w/ Riff A
A♭
(Yeah, yeah,
Yeah,
yeah,
yeah,
yeah.)
Gtr. 2
w/ random fdbk.
Gtr. 3
fdbk.
let ring
* doubled an octave lower till end
pitch: G♭
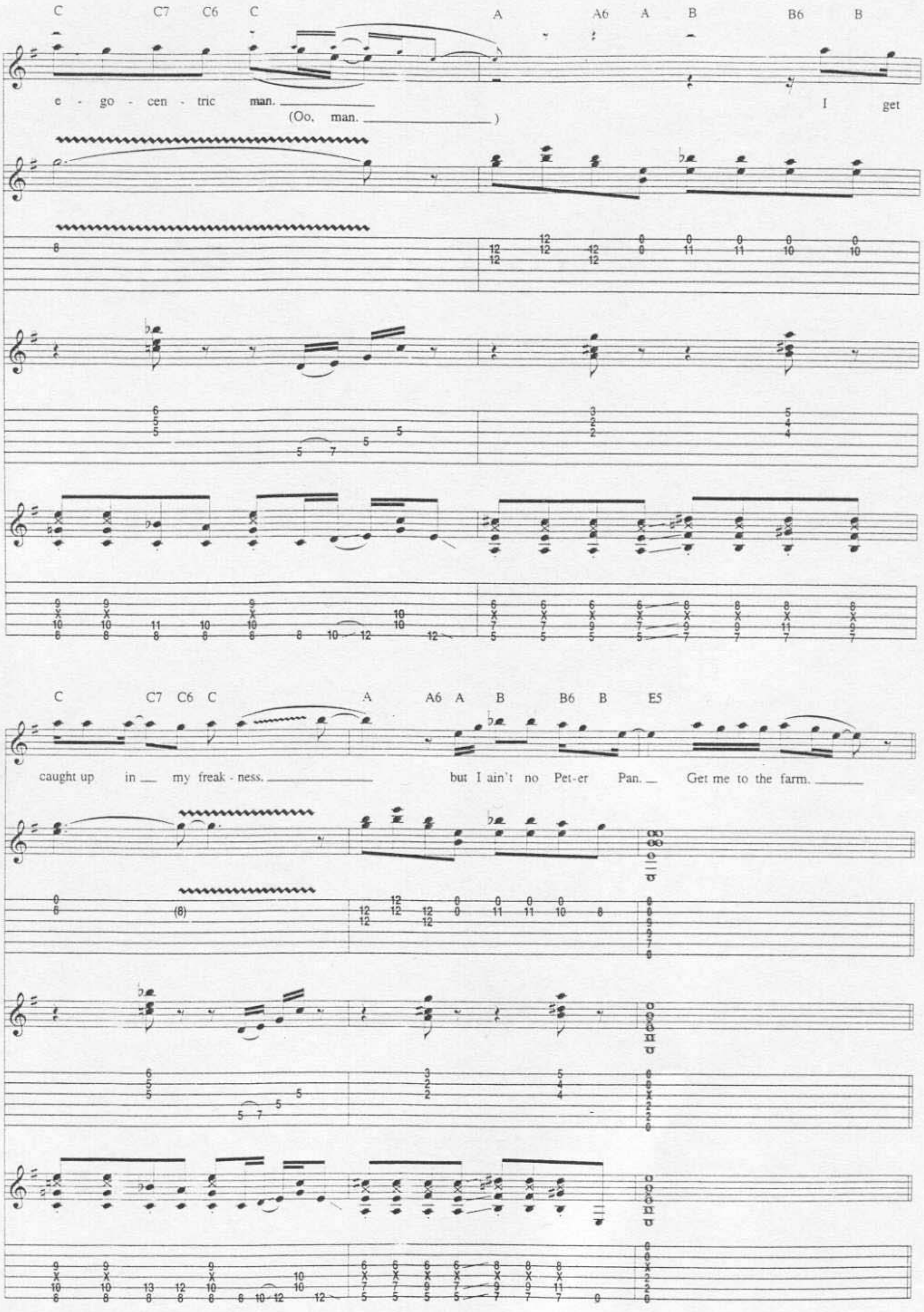
The Farm

Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Steve Dudas

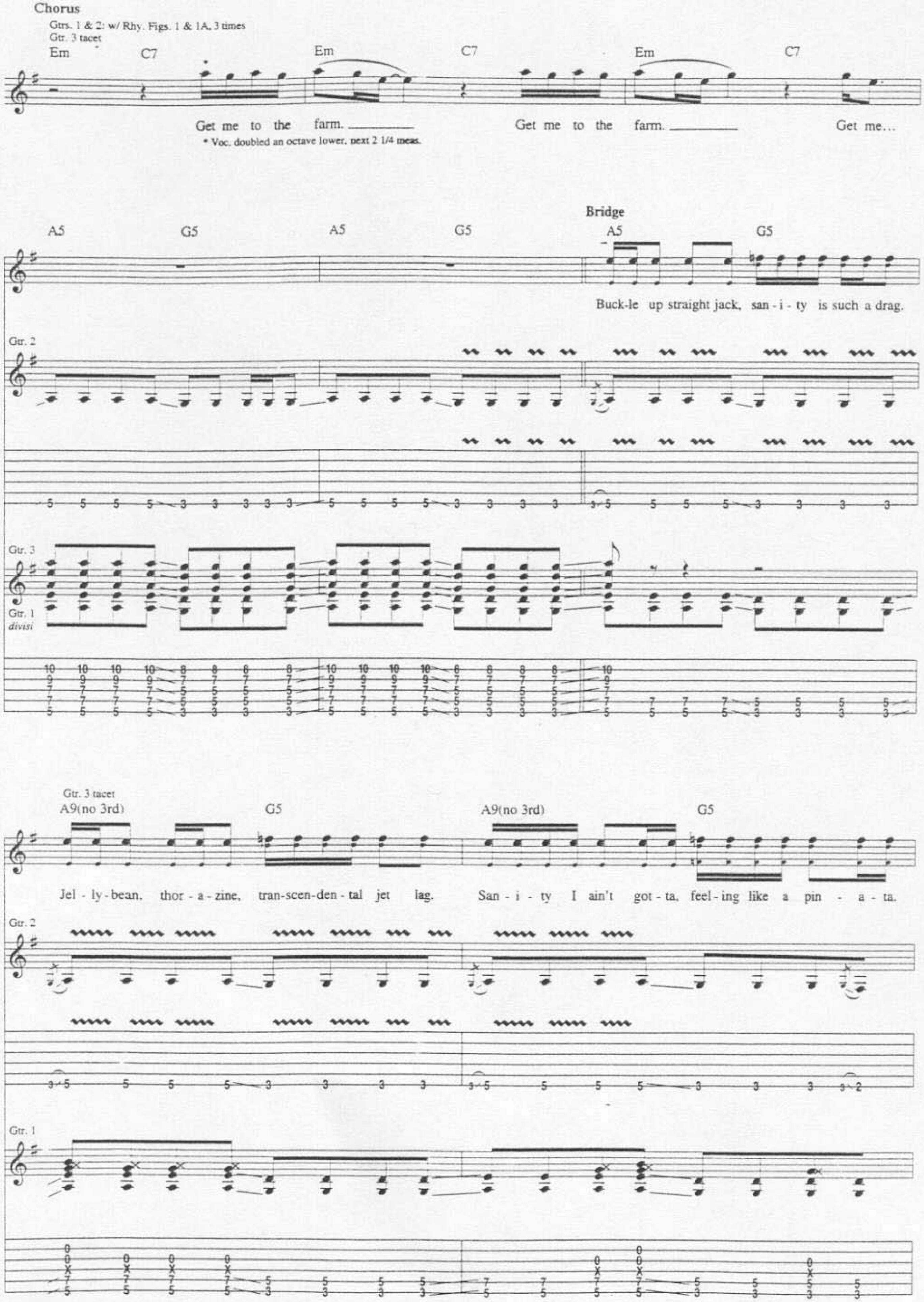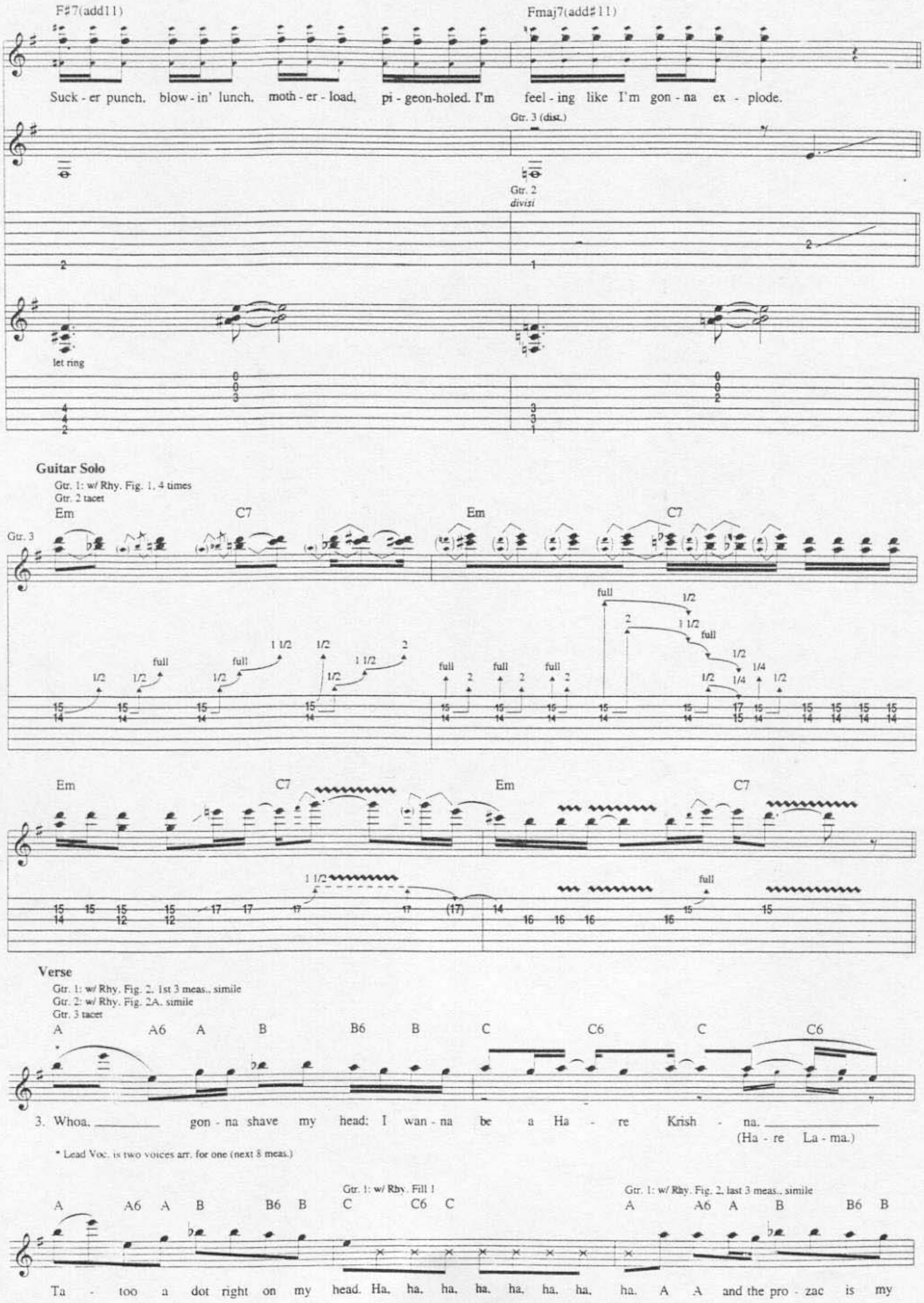



A7 B7 C7 A7 B7
There's a nee - dle in my arm. And I
1/4
sim.
C7 A7 B7 E5
feel like New York Cit - tay. Get me to the farm.
End Rhy. Fig. 2A
full
End Rhy. Fig. 2
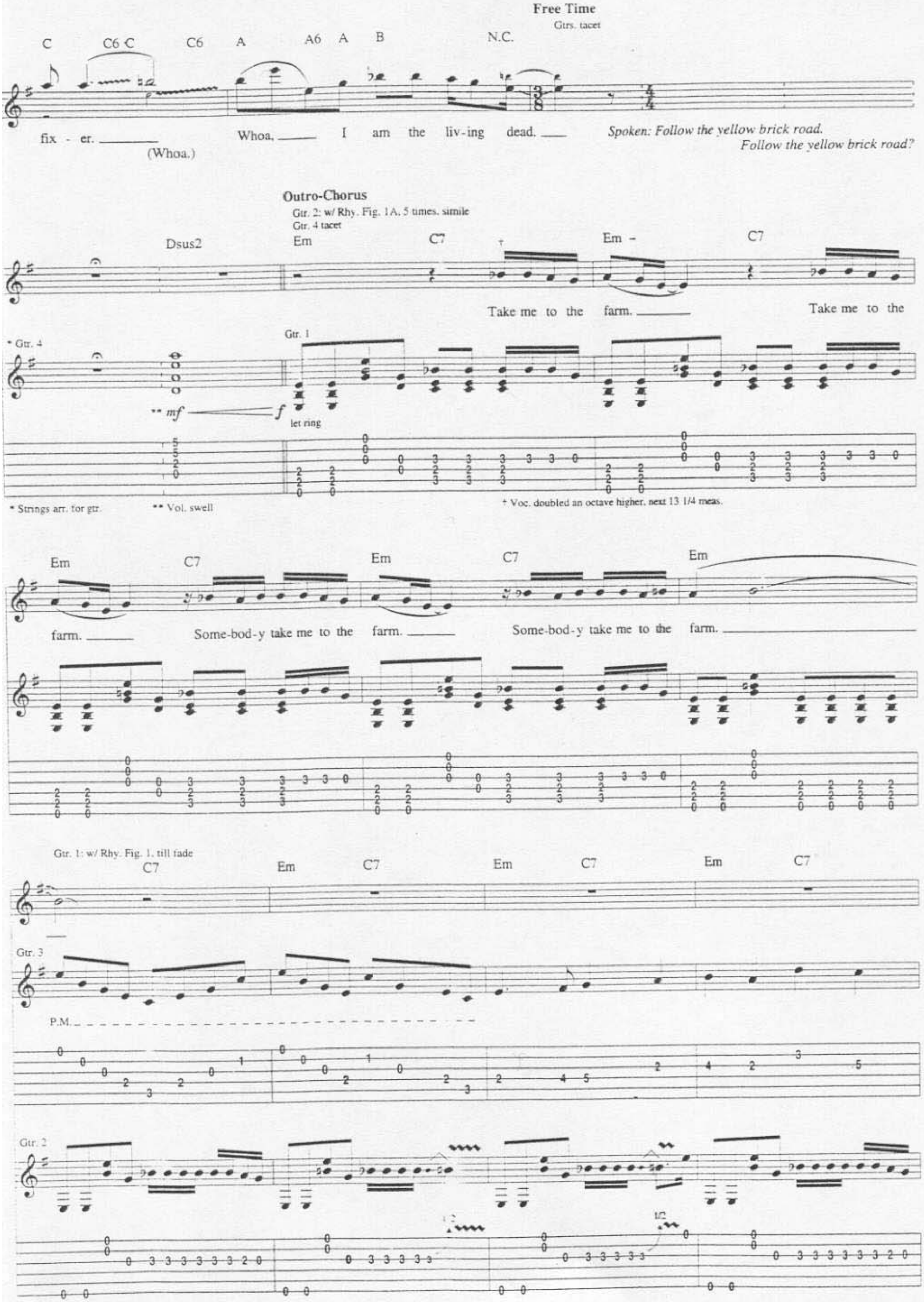

Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times
Gtr. 3 tacet
Em C7 Em C7
Get me to the farm. Get me to the
* Voc. doubled an octave higher (next 3 1/4 meas.)
Em C7 Em C7
farm. Some - bod - y get me to the farm.
Verse
A A6 A B B6 B C C6 C A A6 A B B6 B
2. I got ter - mi - nal u - nique - ness.
(Yeah.
I'm an
Gtr. 2
full
full
Gtr. 3
Gtr. 1
Rhy. Fill 1
End Rhy. Fill 1

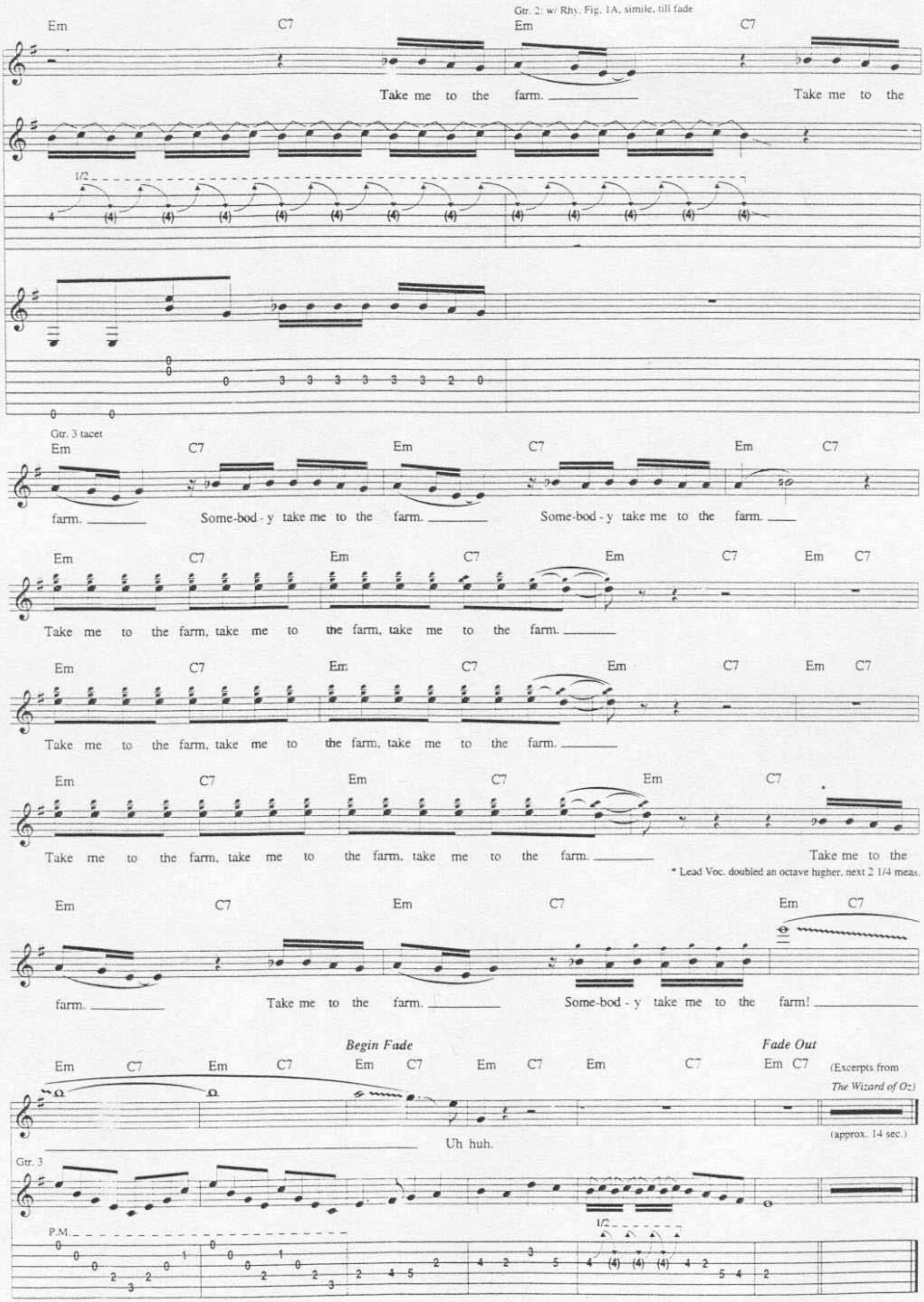

C C7 C6 C A A6 A B B6 B
e - go - cen - tric man.
(Oo, man.)
I get
C C7 C6 C A A6 A B B6 B E5
caught up in my freak - ness.
but I ain't no Pet-er Pan.
Get me to the farm.

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Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times
Gtr. 3 tacet
Em C7 Em C7 Em C7
Get me to the farm. Get me to the farm. Get me...
* Voc. doubled an octave lower, next 2 1/4 meas.
A5 G5 A5 G5
Bridge
A5 G5
Buck-le up straight jack, san - i - ty is such a drag.
Gtr. 2
Gtr. 3
Gtr. 1
divisi
Gtr. 3 tacet
A9(no 3rd) G5 A9(no 3rd) G5
Jel - ly-bean, thor - a - zine, tran-scen-den - tal jet lag. San - i - ty I ain't got - ta, feel - ing like a pin - a - ta.
Gtr. 2
Gtr. 1
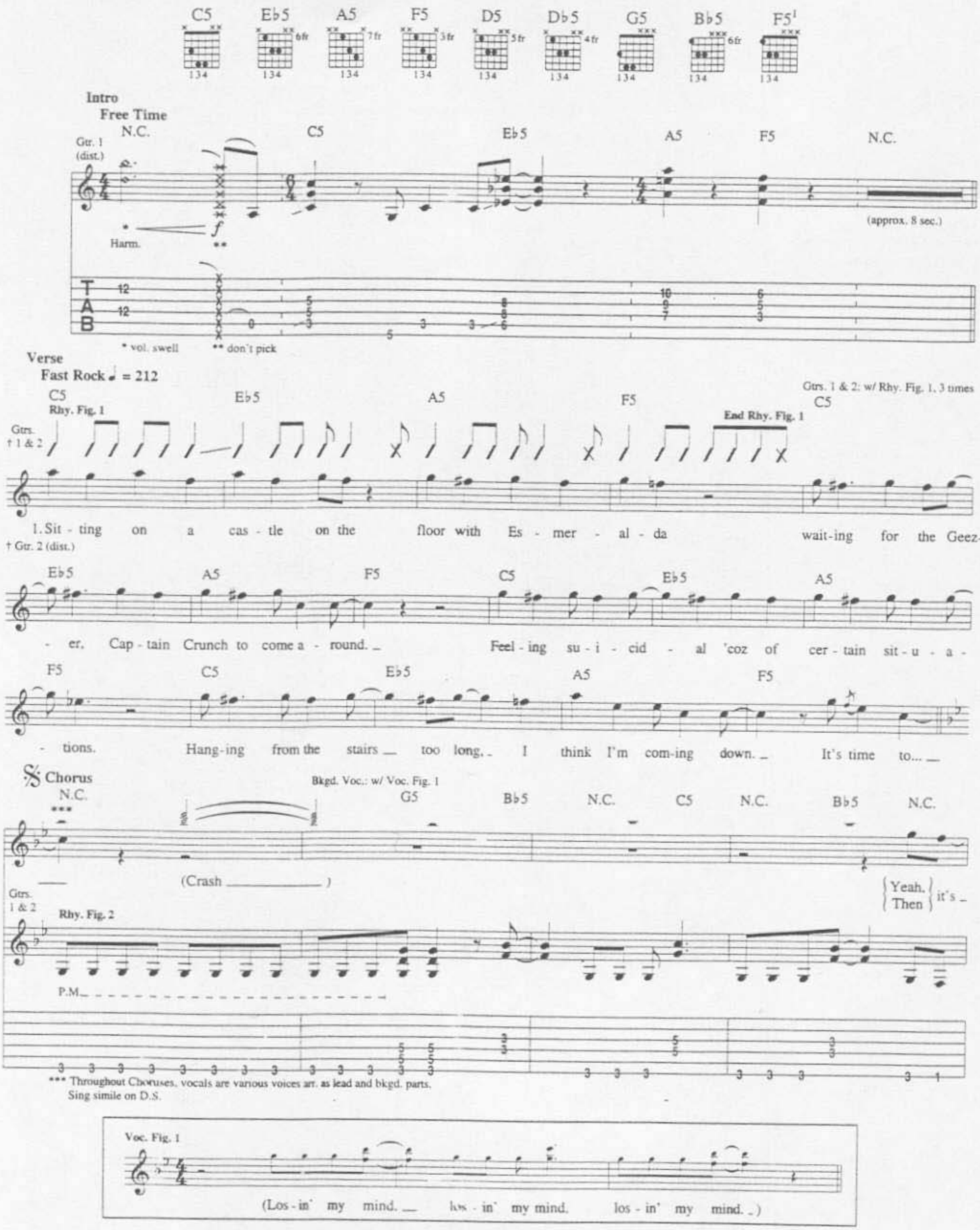

F♯7(add11)
Fmaj7(add♯11)
Suck - er punch, blow - in' lunch, moth - er - load, pi - geon-holed. I'm feel - ing like I'm gon - na ex - plode.
Gtr. 3 (dist.)
Gtr. 2
divisi
let ring
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2 tacet
Em
C7
Gtr. 3
full
1/2
1 1/2
2
1/4
Verse
Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas., simile
Gtr. 2: w/ Rhy. Fig. 2A, simile
Gtr. 3 tacet
A A6 A B B6 B C C6 C C6
3. Whoa, gon - na shave my head; I wan - na be a Ha - re Krish - na.
(Ha - re La - ma.)
* Lead Voc. is two voices arr. for one (next 8 meas.)
Gtr. 1: w/ Rhy. Fill 1
Gtr. 1: w/ Rhy. Fig. 2, last 3 meas., simile
Ta - too a dot right on my head. Ha, ha, ha, ha, ha, ha, ha, ha. A A and the pro - zac is my
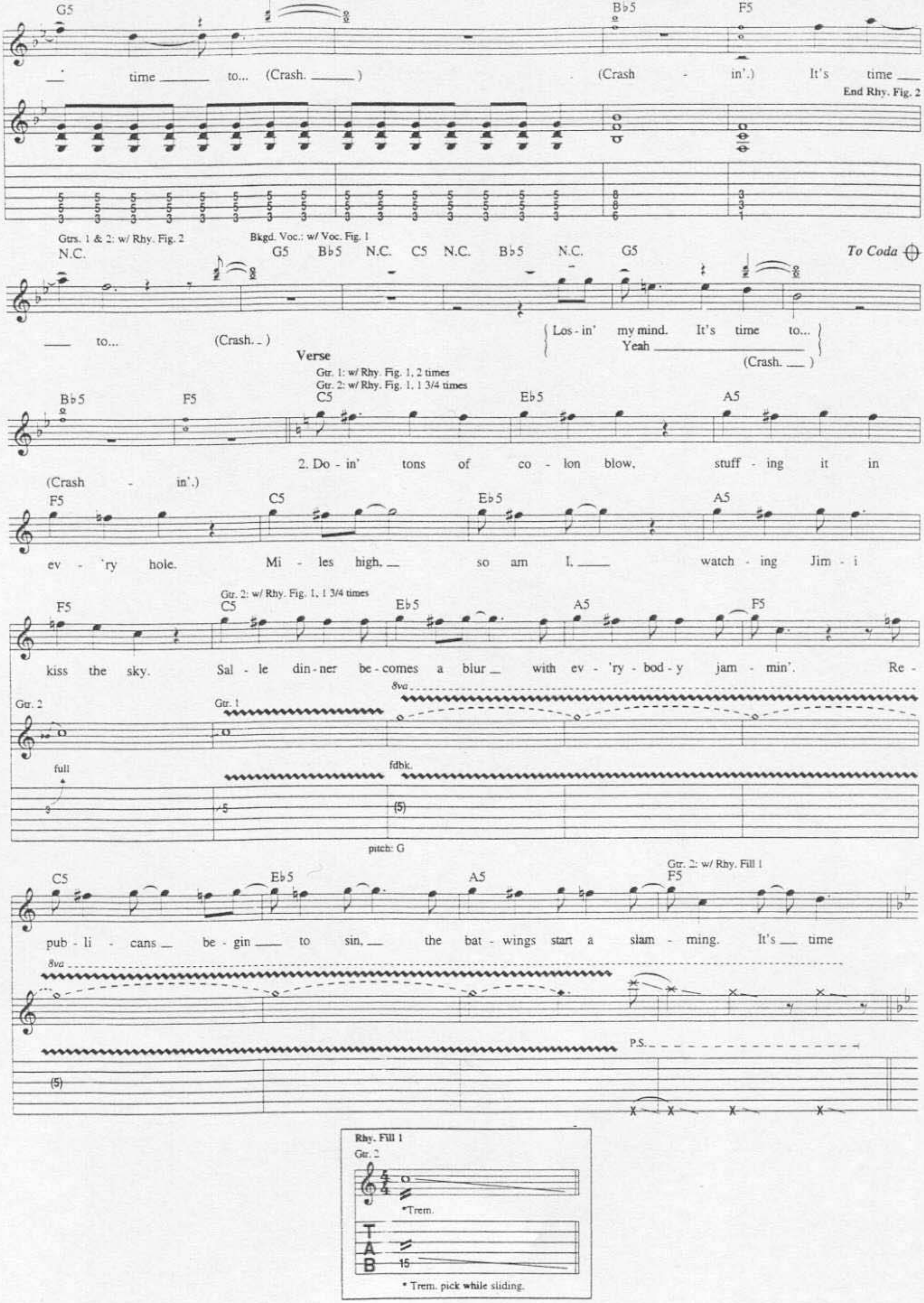

Free Time
Gtrs. tacet
C C6 C C6 A A6 A B N.C.
fix - er. (Whoa.) Whoa, I am the liv-ing dead.
Spoken: Follow the yellow brick road.
Follow the yellow brick road?
Outro-Chorus
Gtr. 2: w/ Rhy. Fig. 1A, 5 times, simile
Gtr. 4 tacet
Dsus2 Em C7 Em - C7
Take me to the farm. Take me to the
* Gtr. 4
Gtr. 1
** mf f
let ring
* Strings arr. for gtr.
** Vol. swell
† Voc. doubled an octave higher, next 13 1/4 meas.
Em C7 Em C7 Em
farm. Some-bod-y take me to the farm. Some-bod-y take me to the farm.
Gtr. 1: w/ Rhy. Fig. 1, till fade
C7 Em C7 Em C7 Em C7
Gtr. 3
P.M.
Gtr. 2
1/2


Gtr. 2: w/ Rhy. Fig. 1A, simile, till fade
Em C7 Em C7
Take me to the farm. Take me to the
1/2
Gtr. 3 tacet
Em C7 Em C7 Em C7
farm. Some-bod-y take me to the farm. Some-bod-y take me to the farm.
Em C7 Em C7 Em C7 Em C7
Take me to the farm, take me to the farm, take me to the farm.
Em C7 Em C7 Em C7 Em C7
Take me to the farm, take me to the farm, take me to the farm.
Em C7 Em C7 Em C7
Take me to the farm, take me to the farm, take me to the farm. Take me to the
* Lead Voc. doubled an octave higher, next 2 1/4 meas.
Em C7 Em C7 Em C7
farm. Take me to the farm. Some-bod-y take me to the farm!
Begin Fade
Fade Out
Em C7 Em C7 Em C7 Em C7 Em C7 Em C7
(Excerpts from The Wizard of Oz)
Uh huh.
(approx. 14 sec.)
Gtr. 3
P.M.
1/2
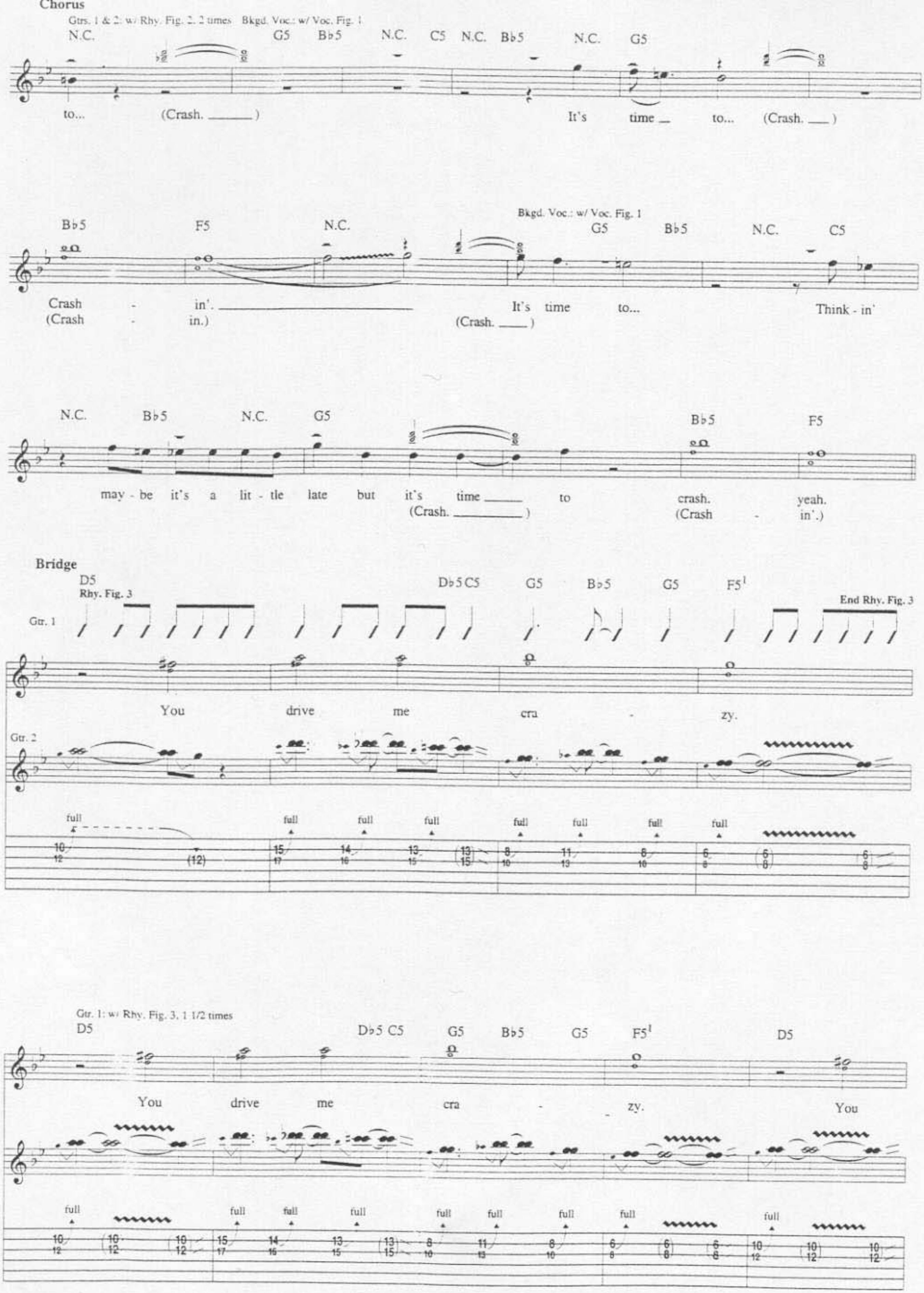
Crash
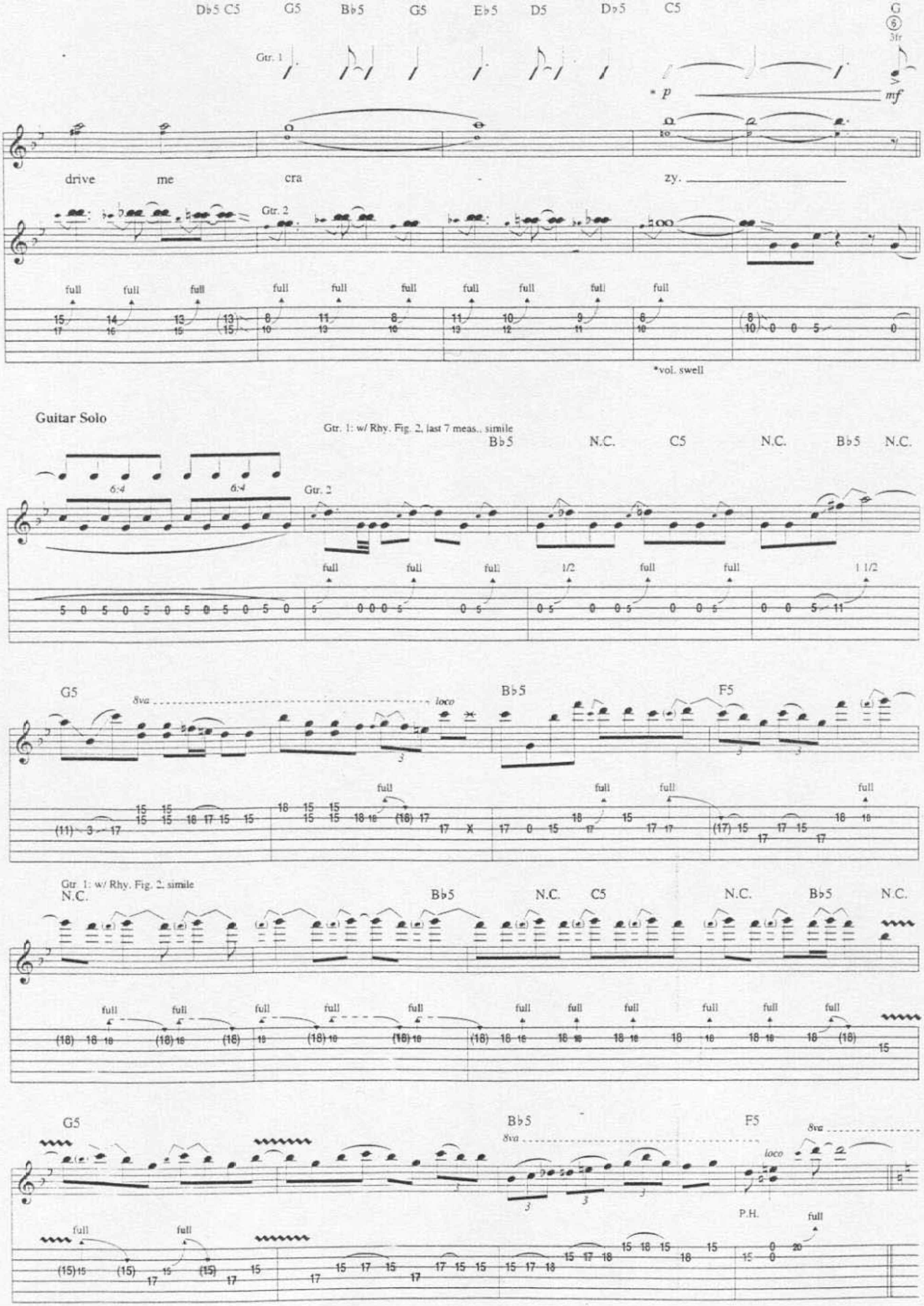
Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Dominic Miller




G5 Bb5 F5
time to... (Crash.) (Crash - in'.) It's time
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Bkgd. Voc.: w/ Voc. Fig. 1
N.C. G5 Bb5 N.C. C5 N.C. Bb5 N.C. G5
To Coda
to... (Crash.)
Los - in' my mind. It's time to...
Yeah
(Crash.)
Verse
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times
Bb5 F5 C5 Eb5 A5
(Crash - in'.)
2. Do - in' tons of co - lon blow, stuff - ing it in
F5 C5 Eb5 A5
ev - 'ry hole. Mi - les high, so am I, watch - ing Jim - i
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times
F5 C5 Eb5 A5 F5
kiss the sky. Sal - le din - ner be - comes a blur with ev - 'ry - bod - y jam - min'. Re -
Gtr. 2
Gtr. 1
8va
full
fdbk.
pitch: G
Gtr. 2: w/ Rhy. Fill 1
C5 Eb5 A5 F5
pub - li - cans be - gin to sin, the bat - wings start a slam - ming. It's time
8va
P.S.
Rhy. Fill 1
Gtr. 2
*Trem.
TAB
15
* Trem. pick while sliding.
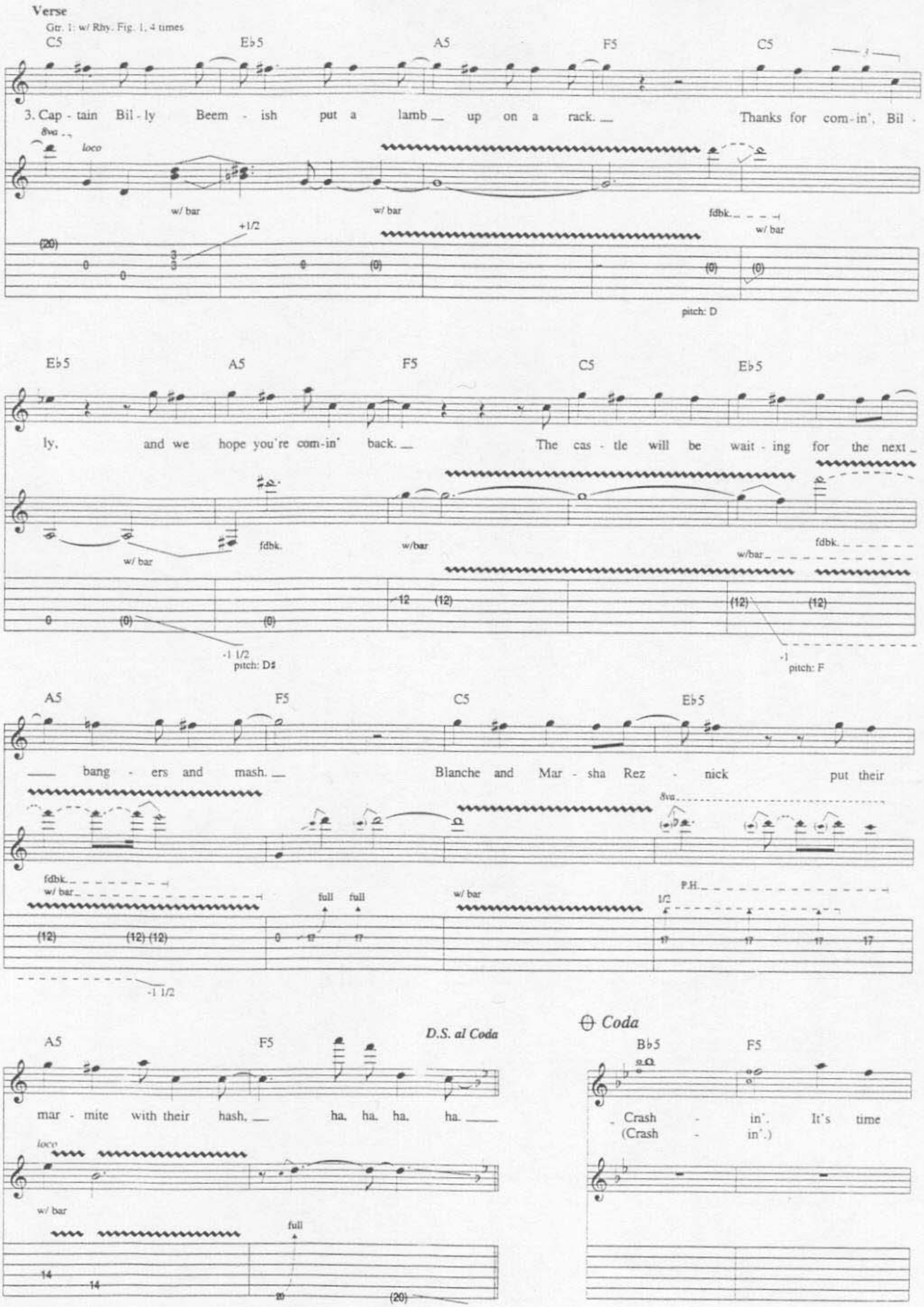
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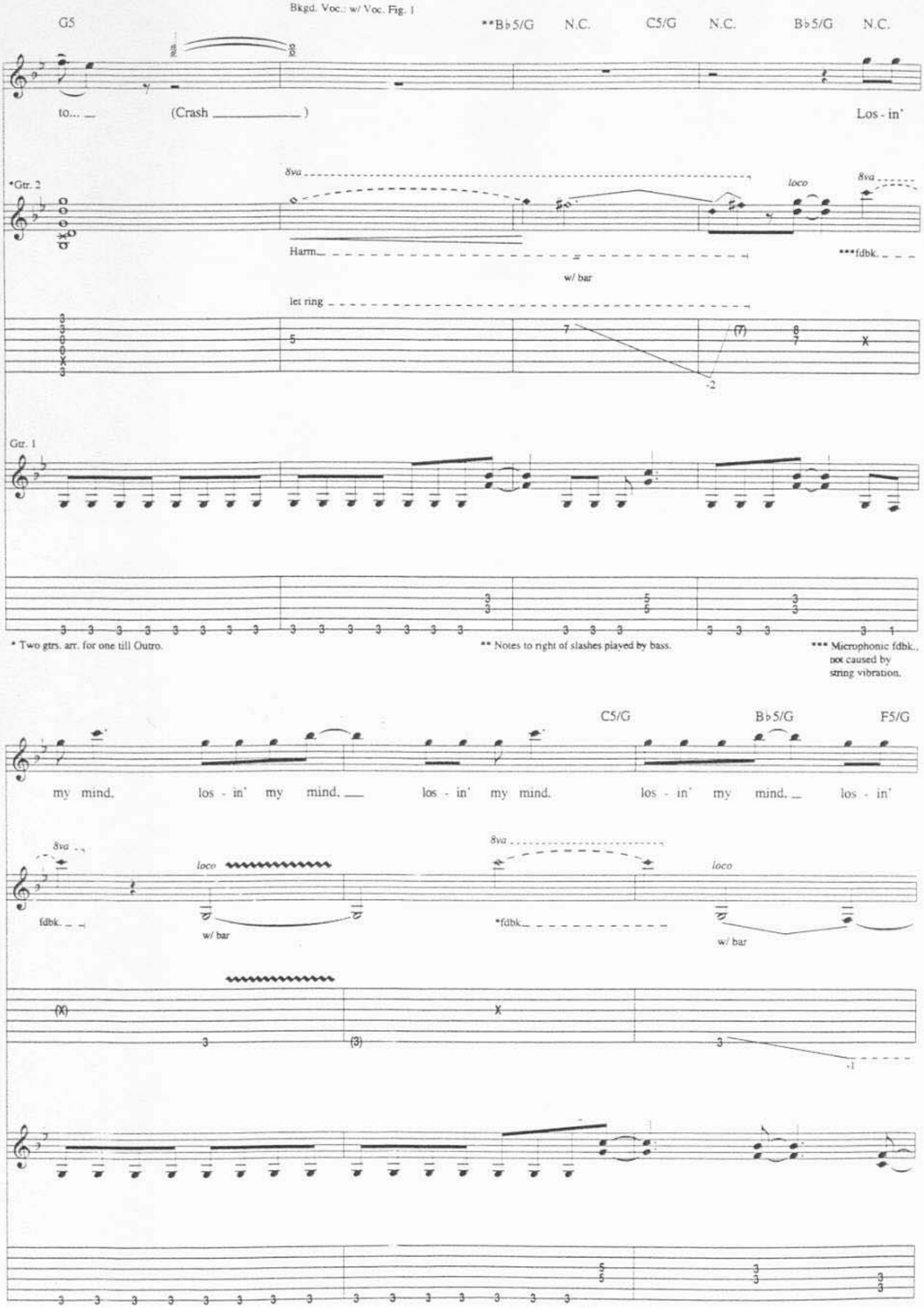

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times Bkgd. Voc.: w/ Voc. Fig. 1
N.C. G5 B♭5 N.C. C5 N.C. B♭5 N.C. G5
to... (Crash.) It's time to... (Crash.)
B♭5 F5 N.C. Bkgd. Voc.: w/ Voc. Fig. 1 G5 B♭5 N.C. C5
Crash - in'. It's time to... Think - in'
(Crash - in.) (Crash.)
N.C. B♭5 N.C. G5 B♭5 F5
may - be it's a lit - tle late but it's time to crash. yeah.
(Crash.) (Crash - in'.)
Bridge
D5 D♭5 C5 G5 B♭5 G5 F5[1]
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
You drive me cra - zy.
Gtr. 2
full
Gtr. 1: w/ Rhy. Fig. 3, 1 1/2 times
D5 D♭5 C5 G5 B♭5 G5 F5[1] D5
You drive me cra - zy. You

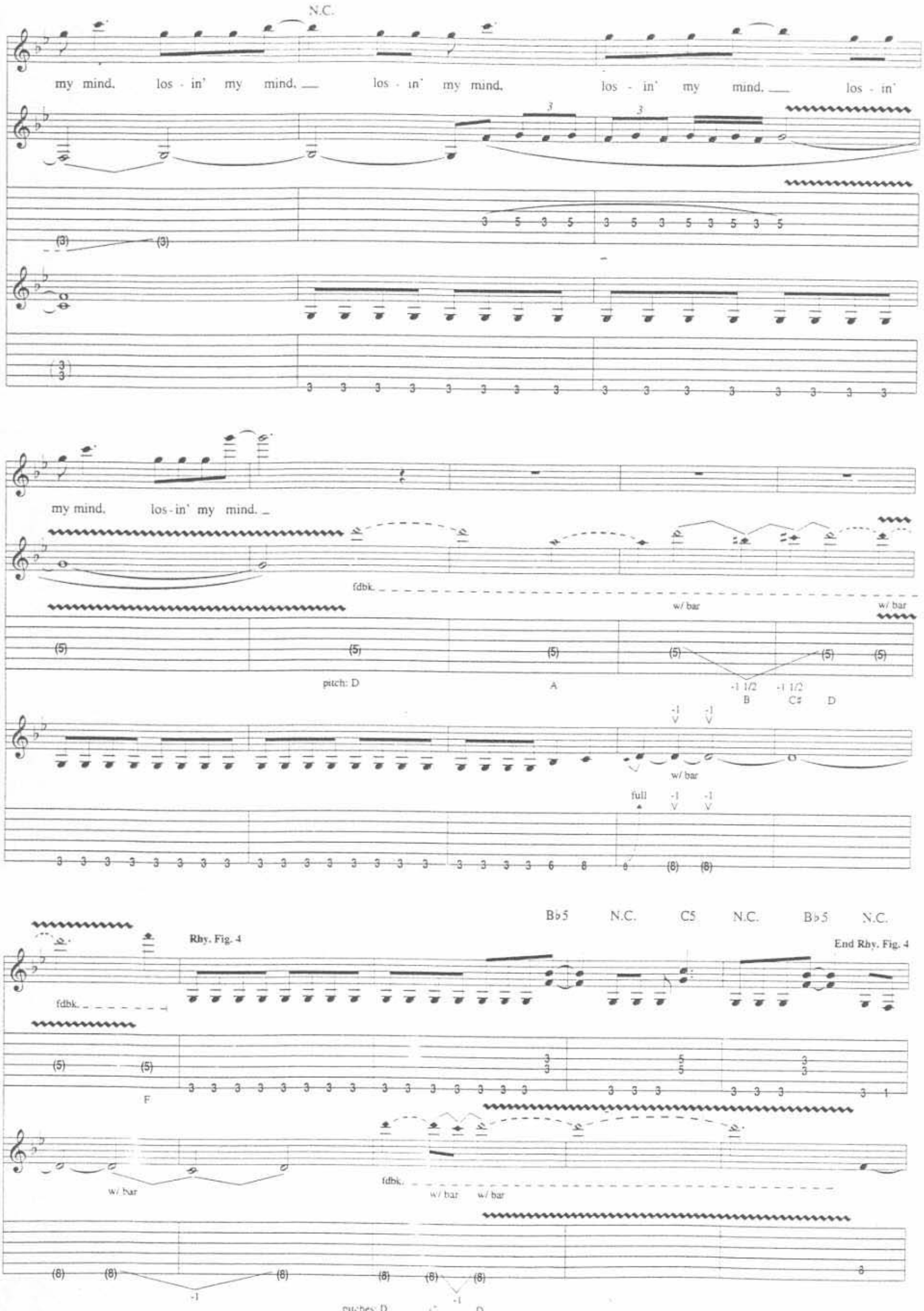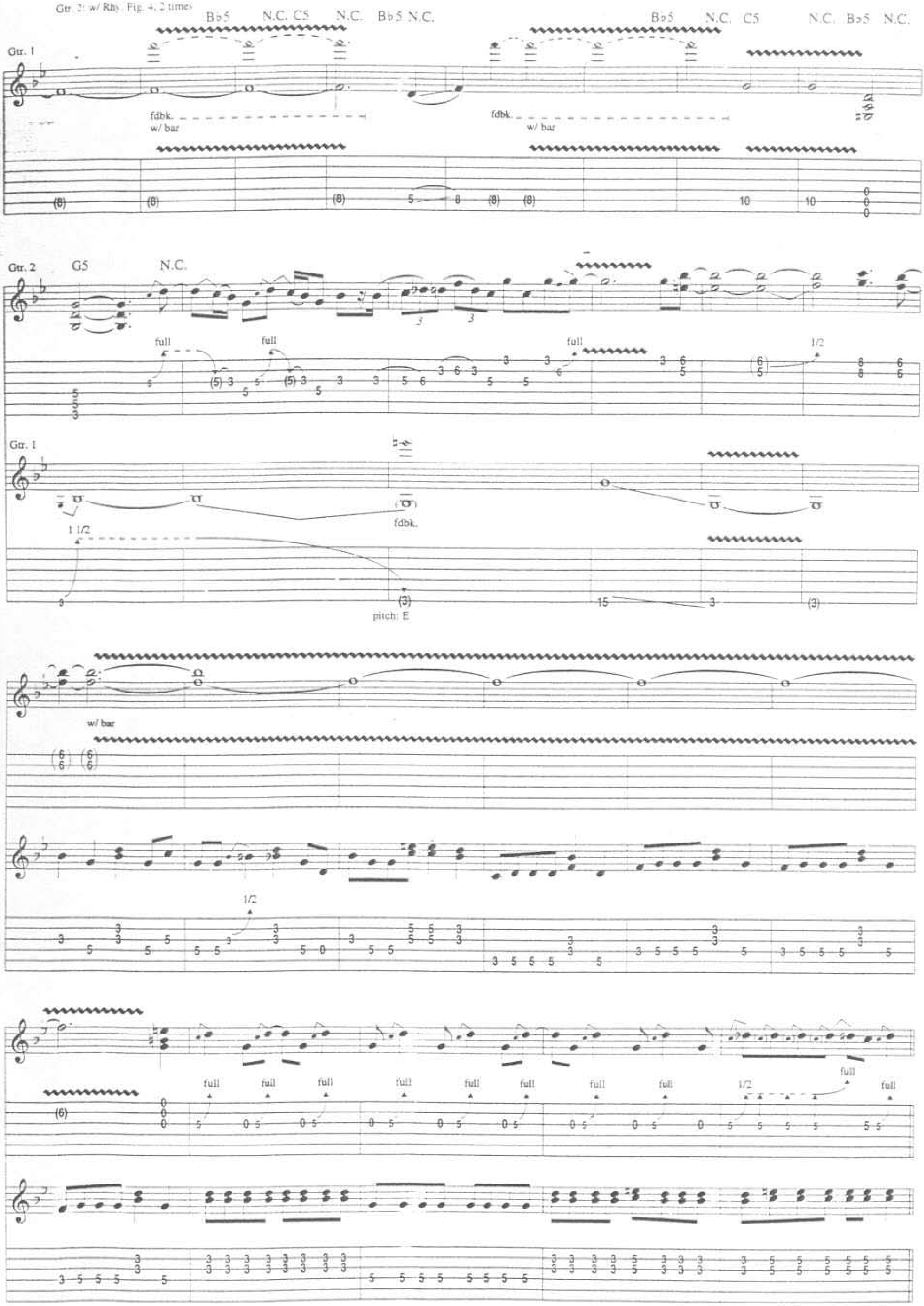


Db5 C5 G5 Bb5 G5 Eb5 D5 Db5 C5 G
Gtr. 1
* p
mf
drive me cra - zy.
Gtr. 2
full
*vol. swell
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2, last 7 meas., simile
Bb5 N.C. C5 N.C. Bb5 N.C.
6:4
1/2
1 1/2
G5
8va
loco
Bb5
F5
Gtr. 1: w/ Rhy. Fig. 2, simile
N.C.
P.H.

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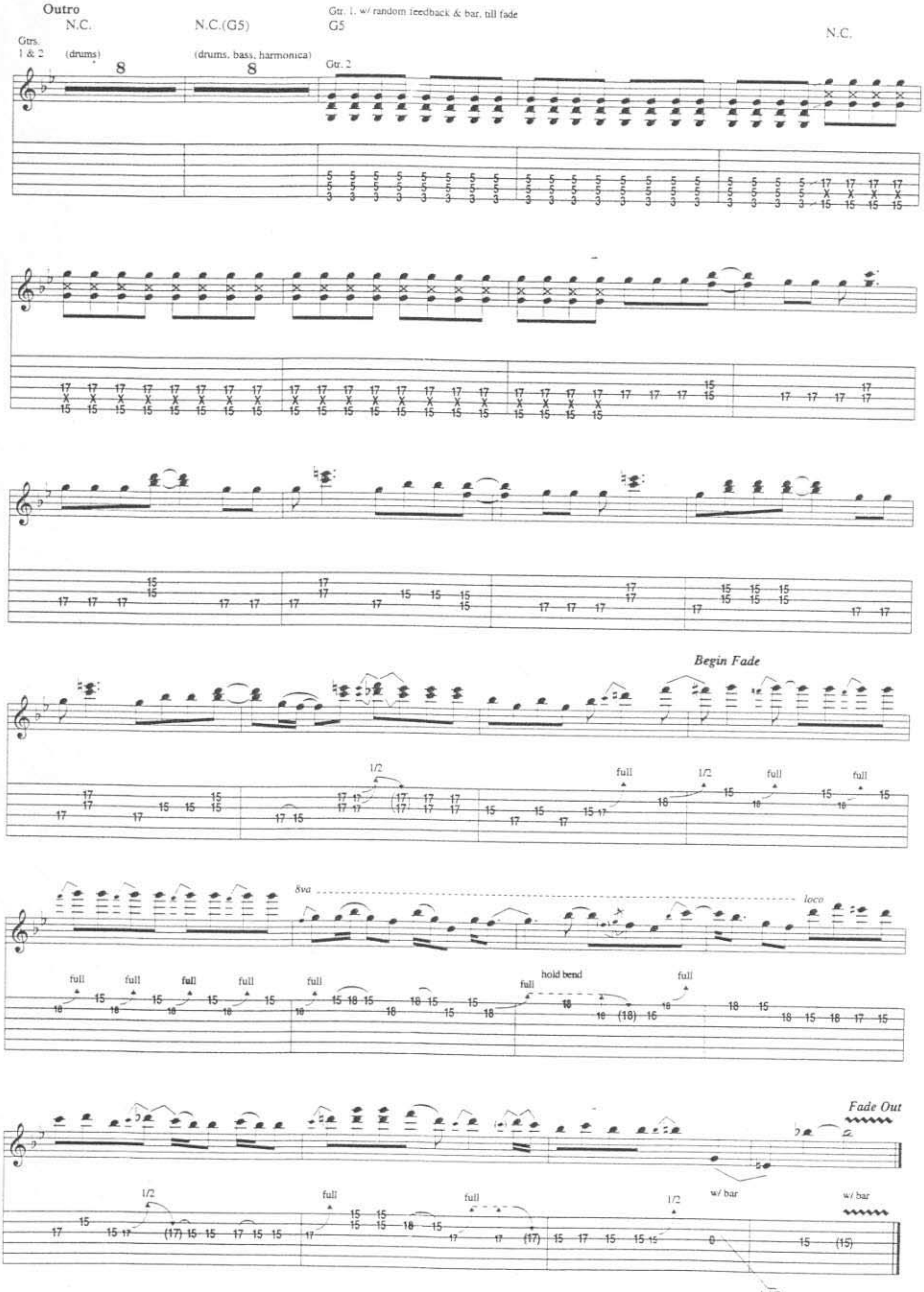

Verse
Gtr. 1: w/ Rhy. Fig. 1, 4 times
C5 Eb5 A5 F5 C5
3. Cap - tain Bil - ly Beem - ish put a lamb up on a rack. Thanks for com - in', Bil -
8va loco
w/ bar
+1/2
fdbk.
w/ bar
pitch: D
Eb5 A5 F5 C5 Eb5
ly, and we hope you're com - in' back. The cas - tle will be wait - ing for the next
fdbk.
w/ bar
w/bar
-1 1/2
pitch: D♯
-1
pitch: F
A5 F5 C5 Eb5
bang - ers and mash. Blanche and Mar - sha Rez - nick put their
8va
fdbk.
w/ bar
full full
w/ bar
P.H.
1/2
-1 1/2
A5 F5
D.S. al Coda
mar - mite with their hash, ha, ha, ha, ha.
loco
w/ bar
full
Coda
Bb5 F5
Crash - in'. It's time
(Crash - in'.)


Bkgd. Voc.: w/ Voc. Fig. 1
G5
**B♭5/G N.C. C5/G N.C. B♭5/G N.C.
to... (Crash)
Los - in'
*Gtr. 2
8va
loco
Harm.
w/ bar
***fdbk.
let ring
Gtr. 1
* Two gtrs. arr. for one till Outro.
** Notes to right of slashes played by bass.
*** Microphonic fdbk., not caused by string vibration.
C5/G B♭5/G F5/G
my mind, los - in' my mind, los - in' my mind. los - in' my mind, los - in'
fdbk.
w/ bar
*fdbk.


N.C.
my mind, los - in' my mind, __ los - in' my mind, los - in' my mind, __ los - in'
my mind, los - in' my mind. _
fdbk.
w/ bar
pitch: D
A
-1 1/2 B -1 1/2 C♯ D
full
Bb5 N.C. C5 N.C. Bb5 N.C.
Rhy. Fig. 4
End Rhy. Fig. 4
F
w/ bar
pitches: D C D
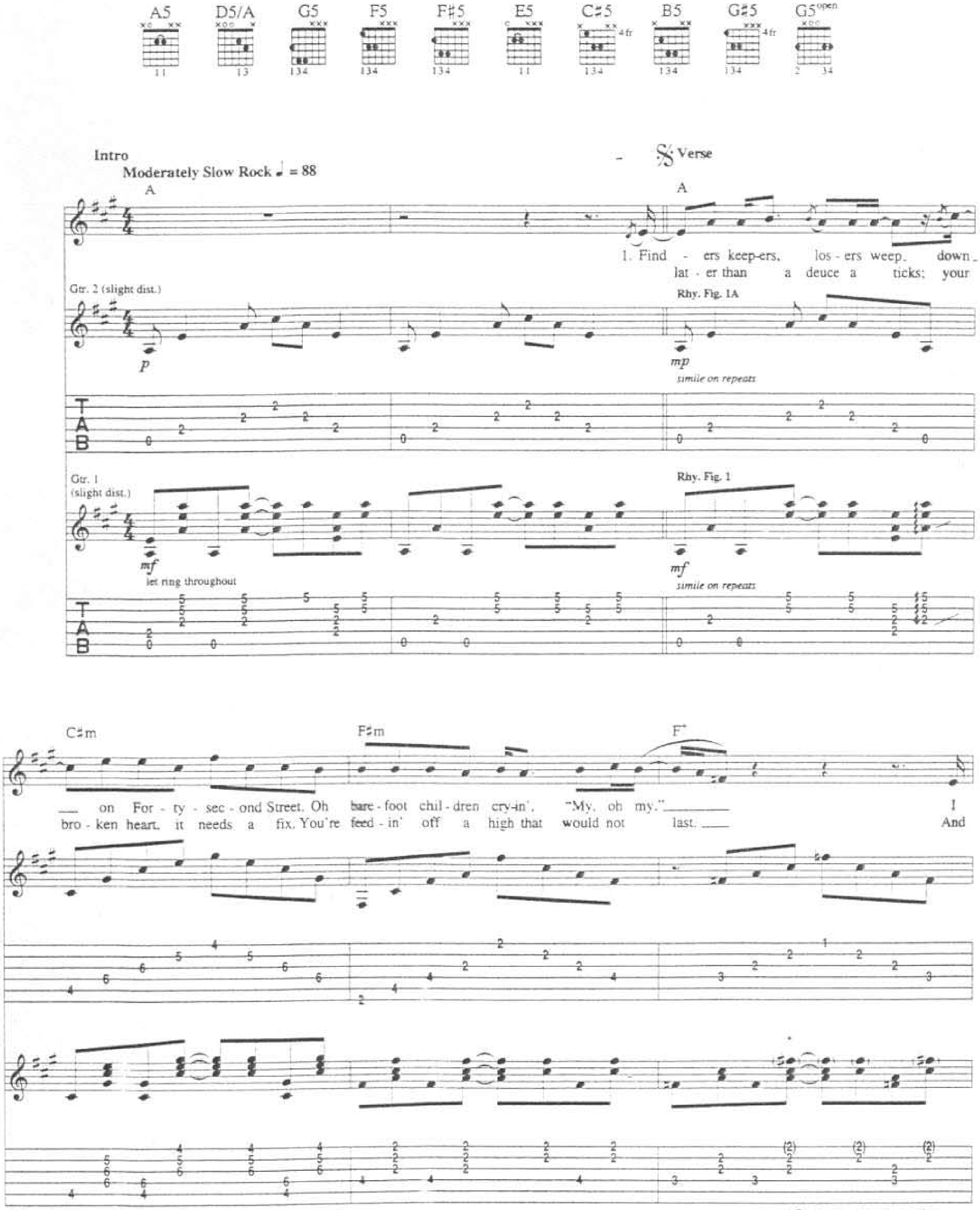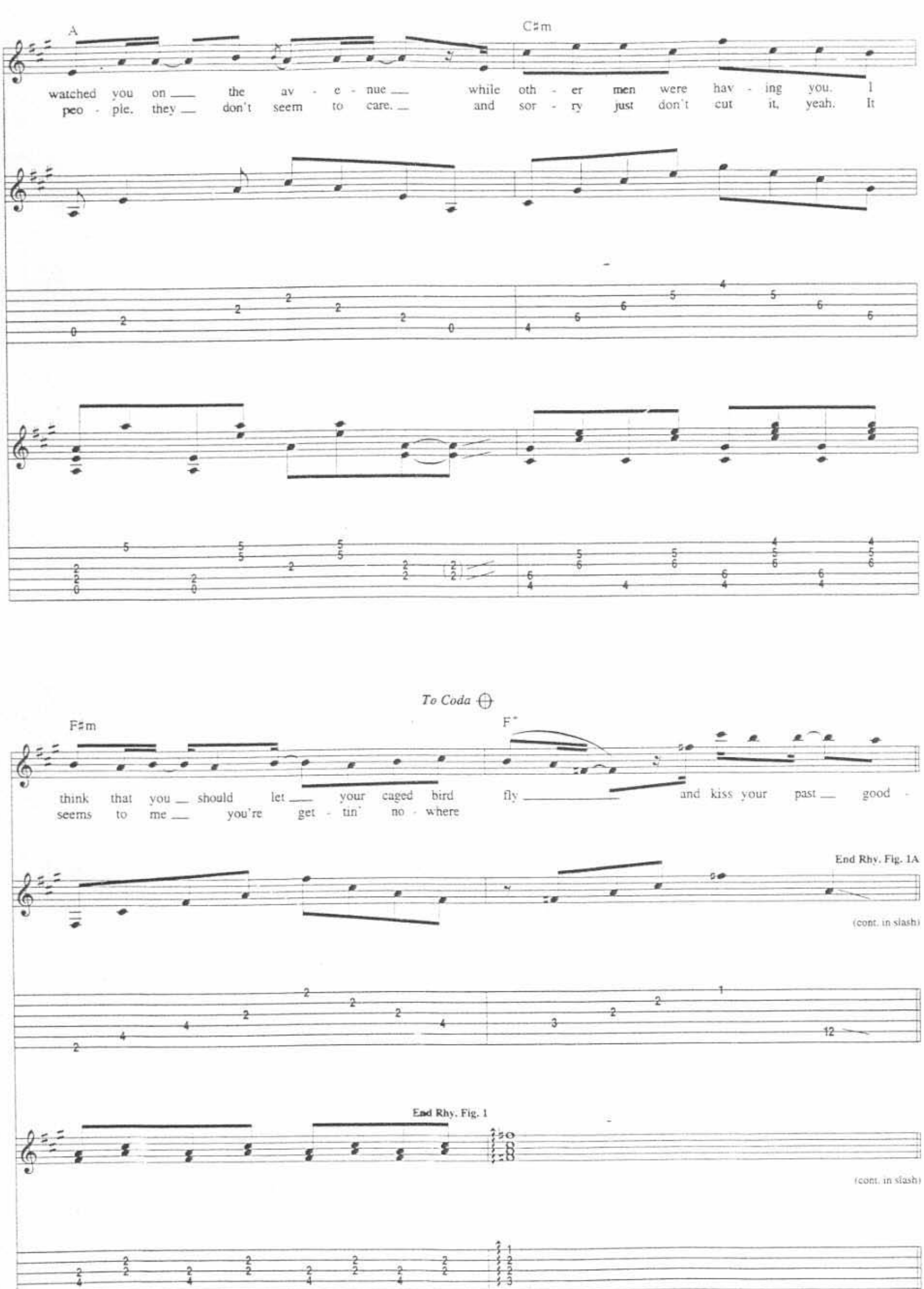


Gtr. 2: w/ Rhy. Fig. 4, 2 times
B♭5 N.C. C5 N.C. B♭5 N.C.
B♭5 N.C. C5 N.C. B♭5 N.C.
Gtr. 1
fdbk.
w/ bar
Gtr. 2
G5
N.C.
full
1/2
Gtr. 1
1 1/2
fdbk.
pitch: E
w/ bar

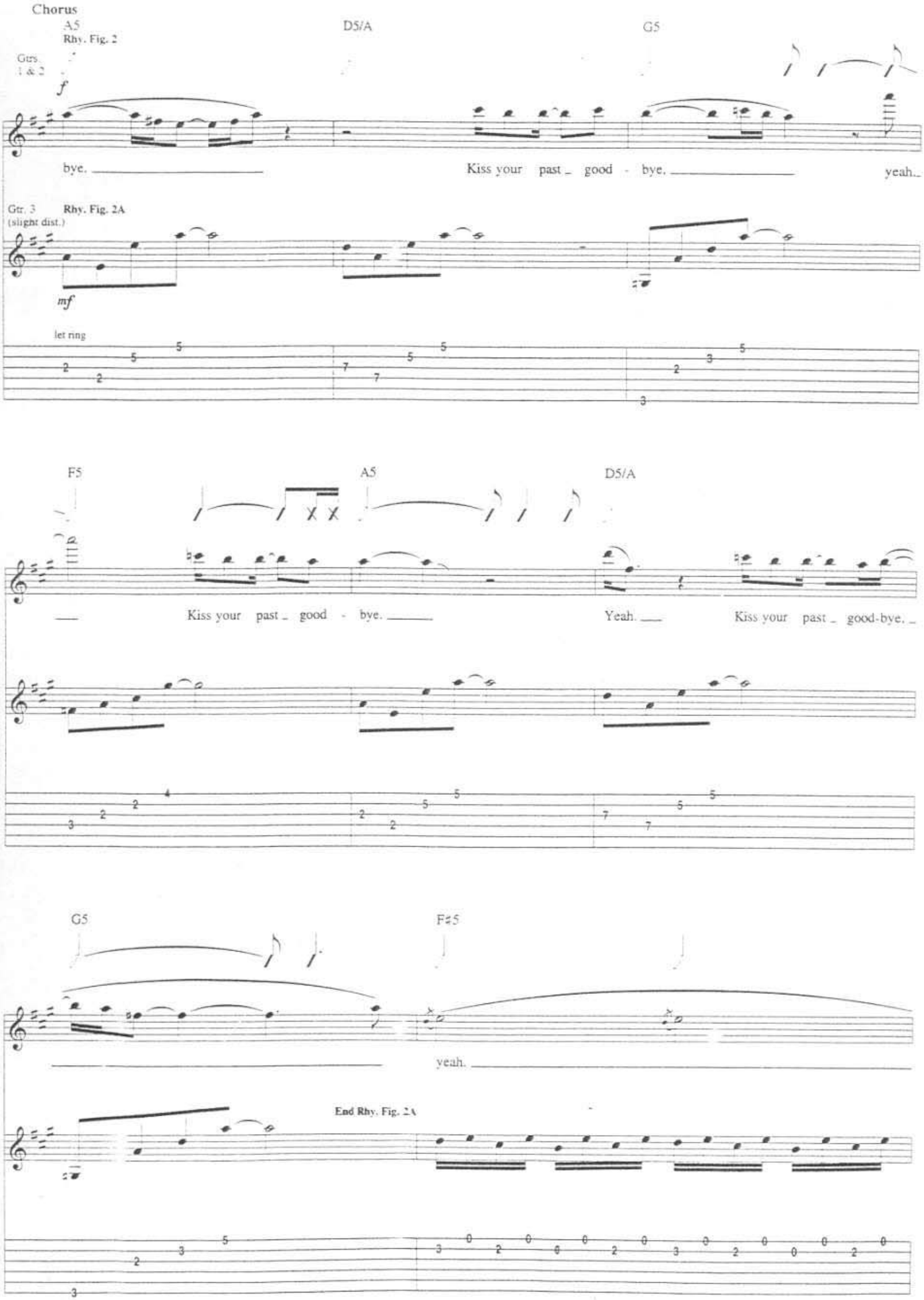

Outro
N.C.
N.C.(G5)
Gtr. 1. w/ random feedback & bar, till fade
G5
N.C.
Gtrs. 1 & 2
(drums)
(drums, bass, harmonica)
Gtr. 2
Begin Fade
8va
loco
hold bend
w/ bar
Fade Out
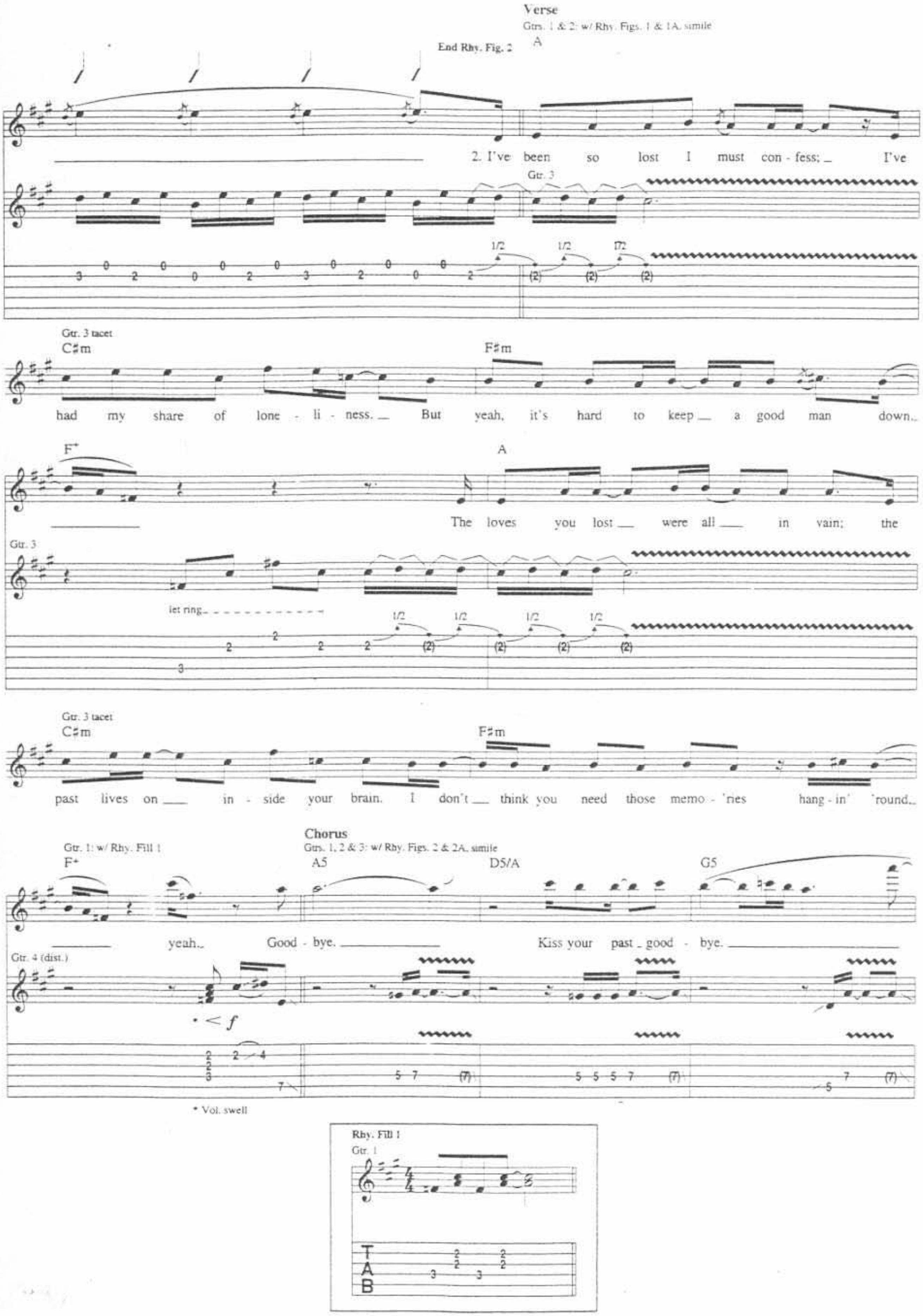
Kiss Your Past Goodbye

Words and Music by Steven Tyler and Mark Hudson

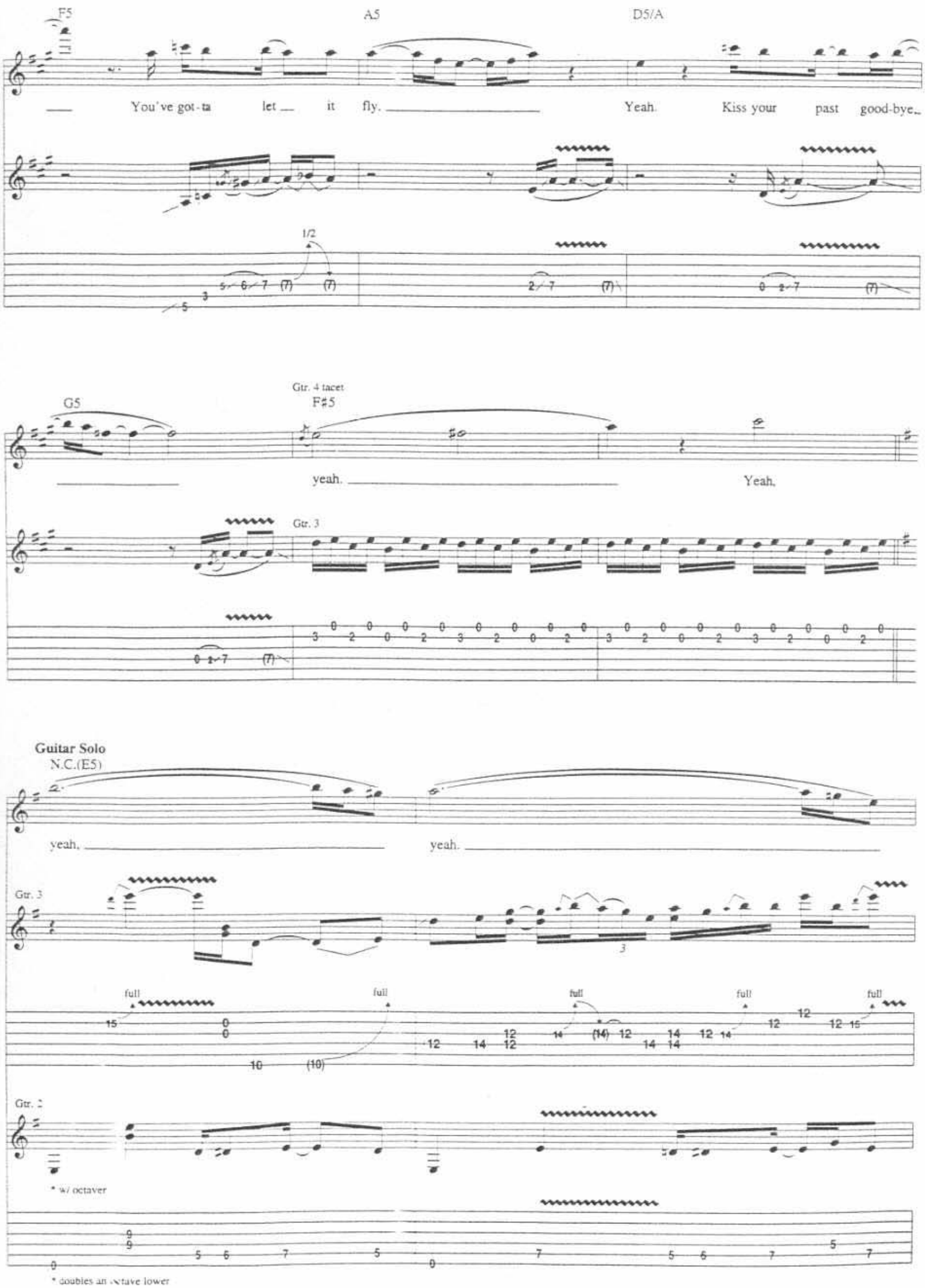



A
C♯m
watched you on the av - e - nue while oth - er men were hav - ing you. I
peo - ple, they don't seem to care. and sor - ry just don't cut it, yeah. It
To Coda
F♯m
F+
think that you should let your caged bird fly and kiss your past good -
seems to me you're get - tin' no - where
End Rhy. Fig. 1A
(cont. in slash)
End Rhy. Fig. 1
(cont. in slash)
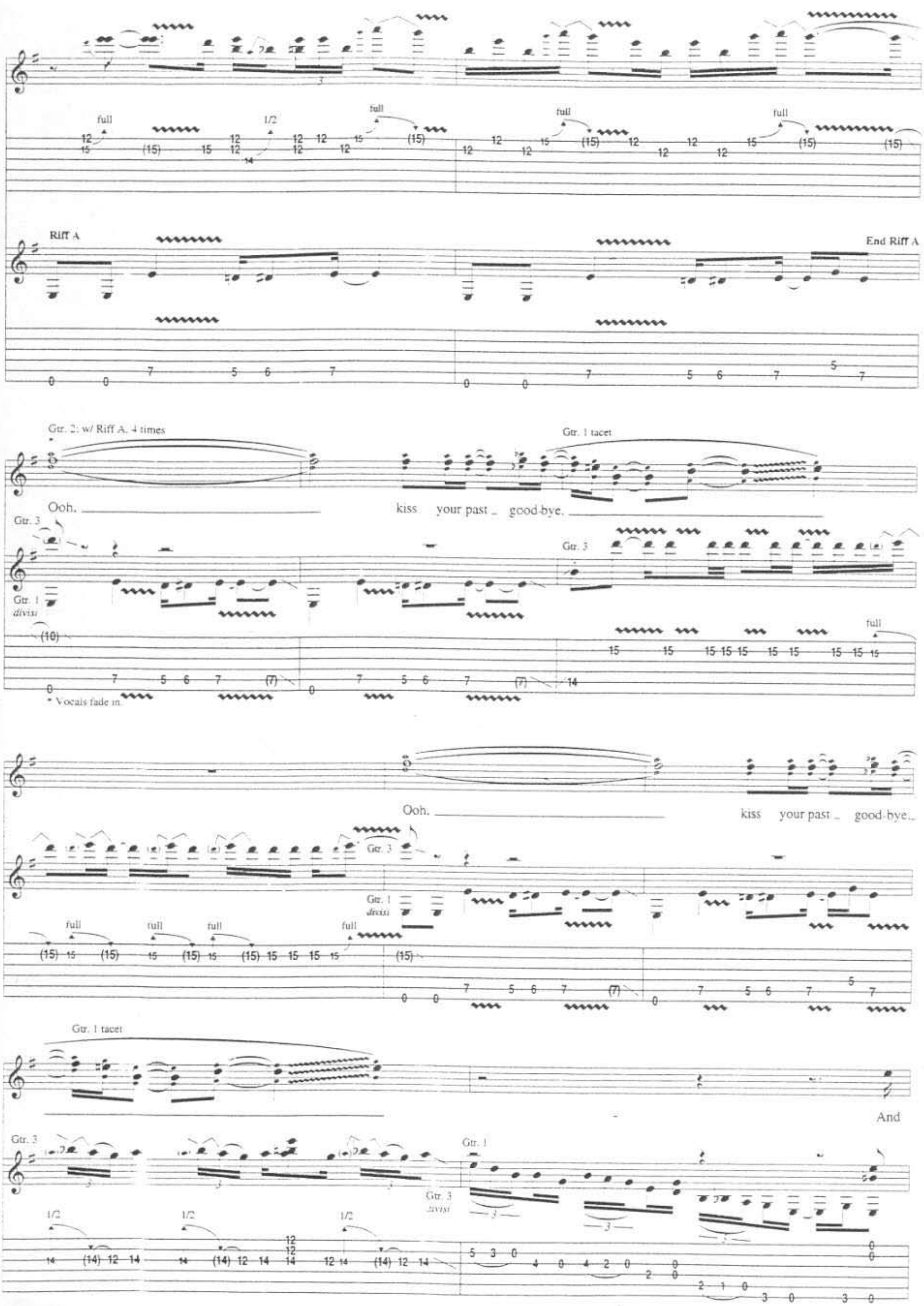

Chorus
A5
Rhy. Fig. 2
Gtrs. 1 & 2
D5/A
G5
bye.
Kiss your past good - bye.
yeah.
Gtr. 3 (slight dist.)
Rhy. Fig. 2A
let ring
F5
A5
D5/A
Kiss your past good - bye.
Yeah.
Kiss your past good-bye.
G5
F♯5
yeah.
End Rhy. Fig. 2A

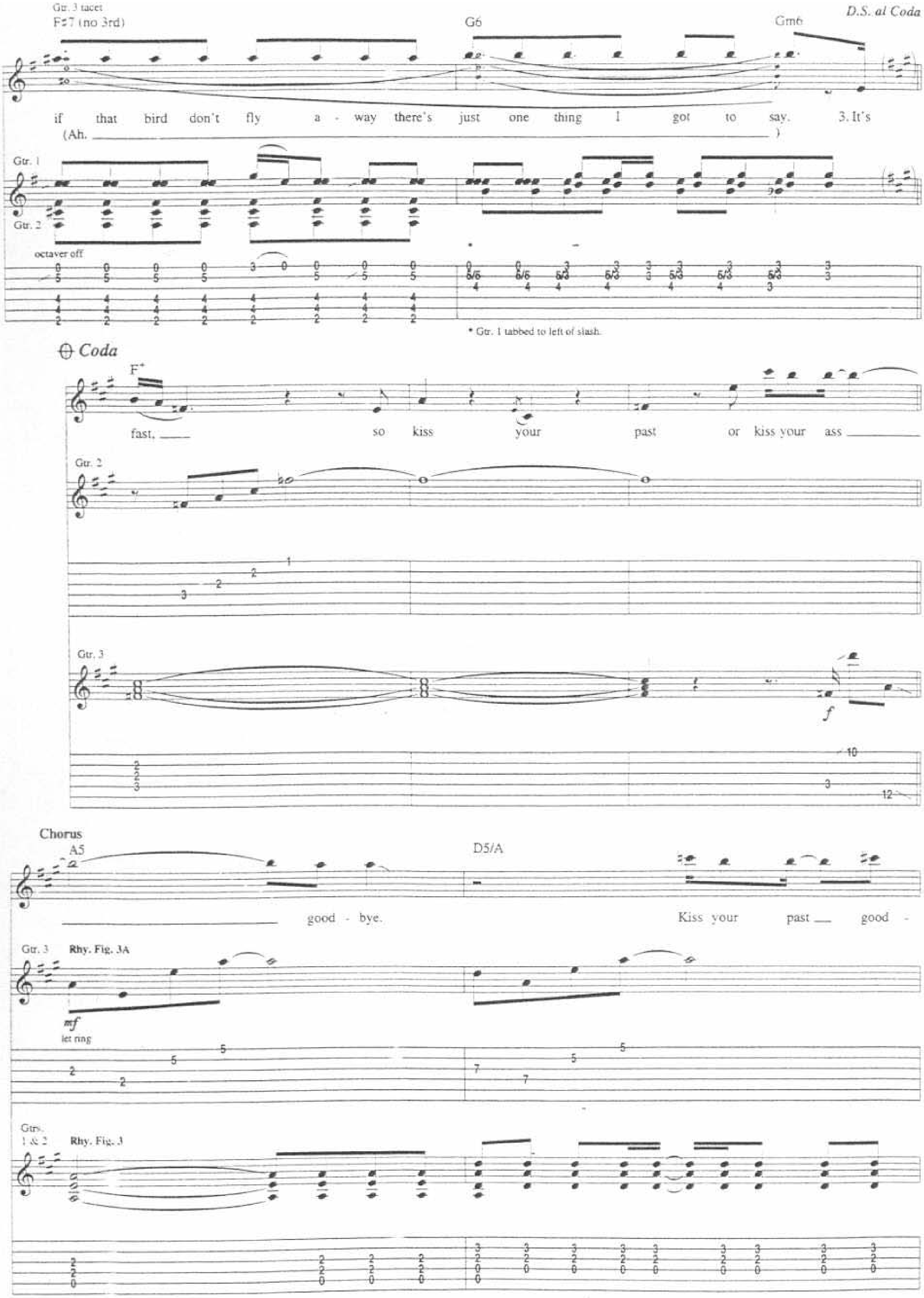


Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
End Rhy. Fig. 2
A
2. I've been so lost I must con - fess; _ I've
Gtr. 3
Gtr. 3 tacet
C♯m
F♯m
had my share of lone - li - ness. _ But yeah, it's hard to keep _ a good man down._
F+
A
The loves you lost _ were all _ in vain; the
Gtr. 3
let ring
Gtr. 3 tacet
C♯m
F♯m
past lives on _ in - side your brain. I don't _ think you need those memo - 'ries hang - in' 'round._
Gtr. 1: w/ Rhy. Fill 1
F+
Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A, simile
A5
D5/A
G5
yeah._ Good - bye. _ Kiss your past _ good - bye. _
Gtr. 4 (dist.)
* Vol. swell
Rhy. Fill 1
Gtr. 1
T
A
B
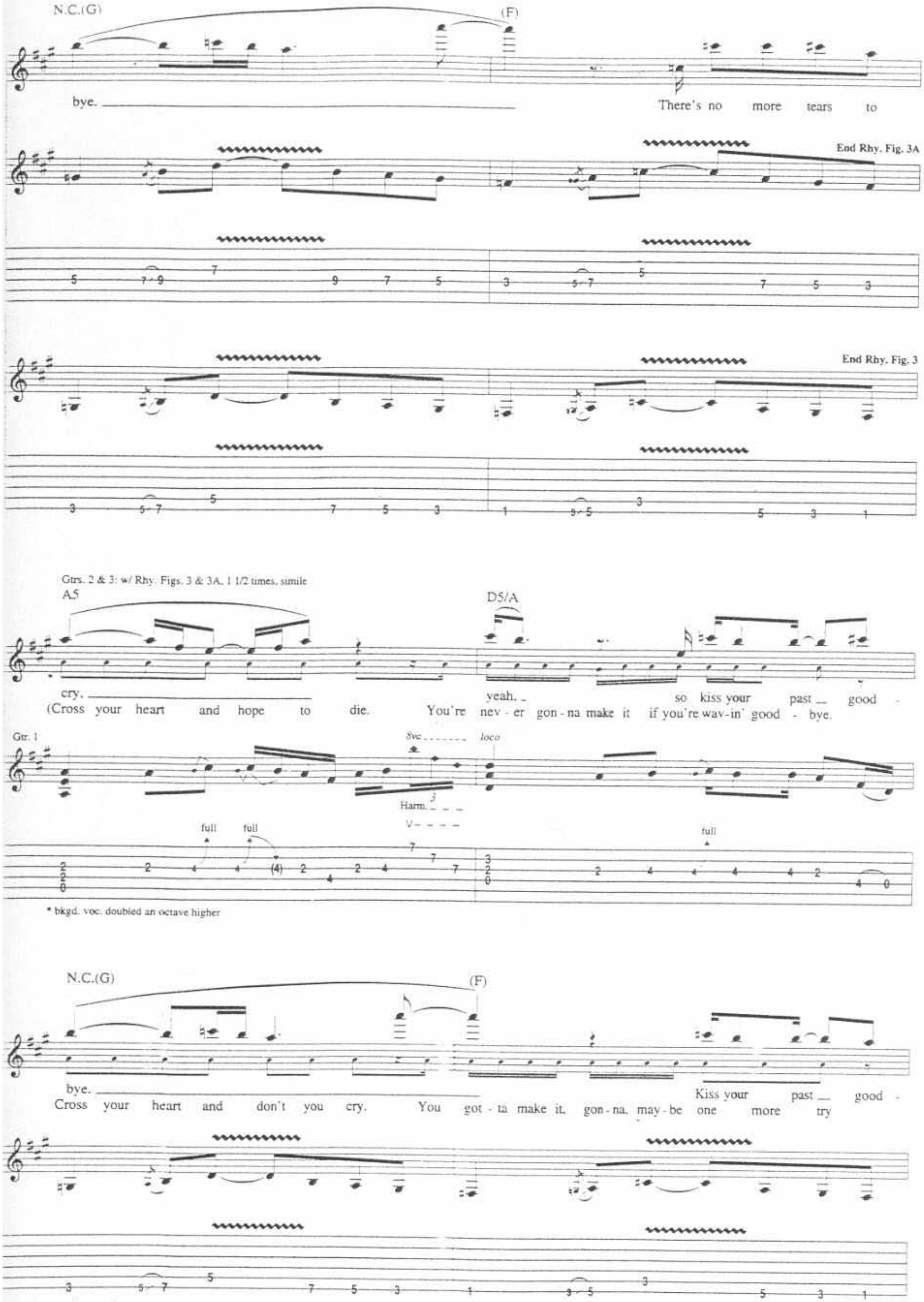

F5
A5
D5/A
You've got-ta let it fly.
Yeah. Kiss your past good-bye,
1/2
G5
Gtr. 4 tacet
F#5
yeah.
Yeah,
Gtr. 3
Guitar Solo
N.C.(E5)
yeah,
yeah.
full
Gtr. 2
* w/ octaver
* doubles an octave lower
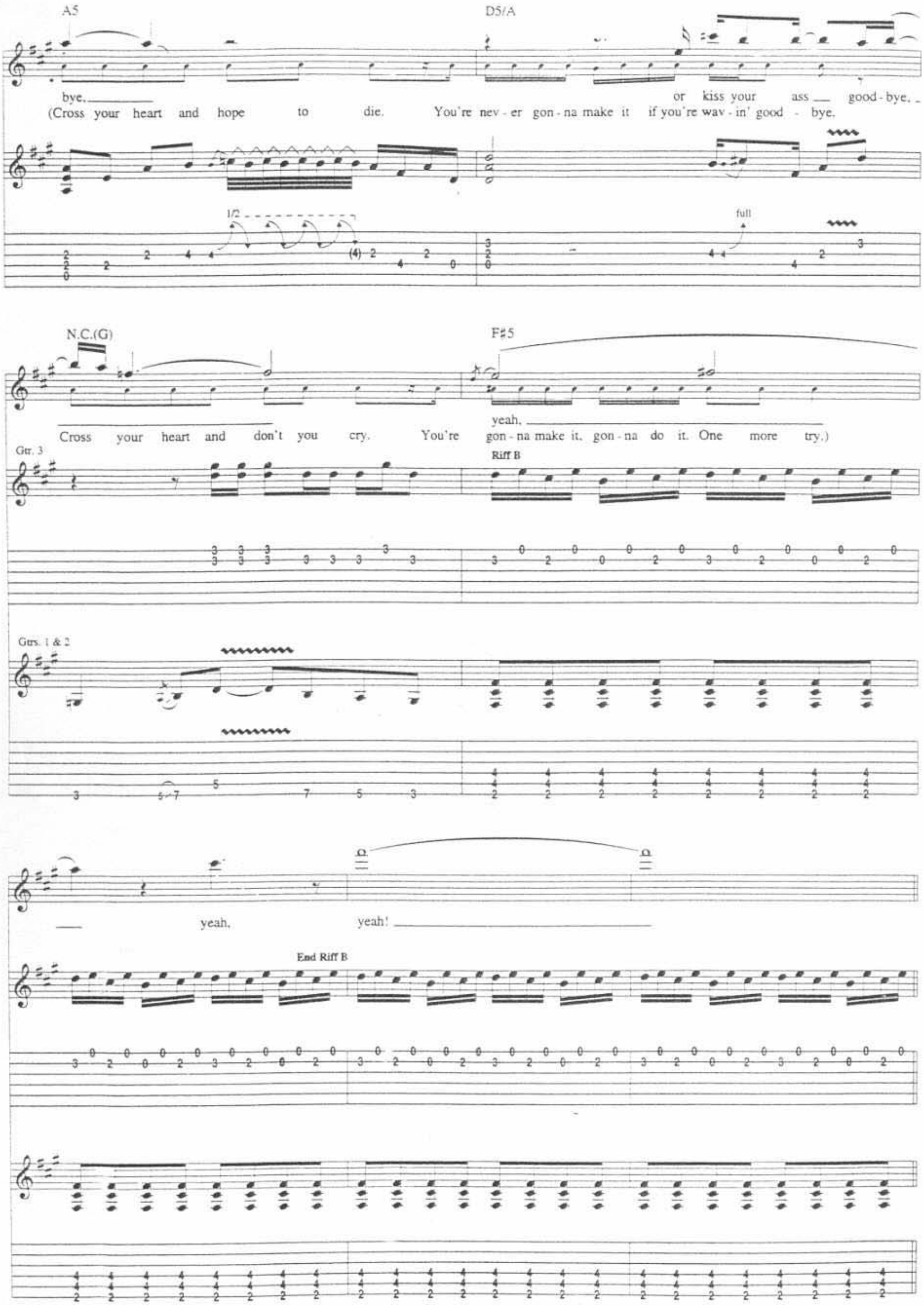
98


Riff A
End Riff A
Gtr. 2: w/ Riff A, 4 times
Gtr. 1 tacet
Ooh.
kiss your past good-bye.
Gtr. 3
Gtr. 1 divisi
* Vocals fade in.
Ooh.
kiss your past good-bye.
Gtr. 1 tacet
And
Gtr. 1
Gtr. 3 divisi

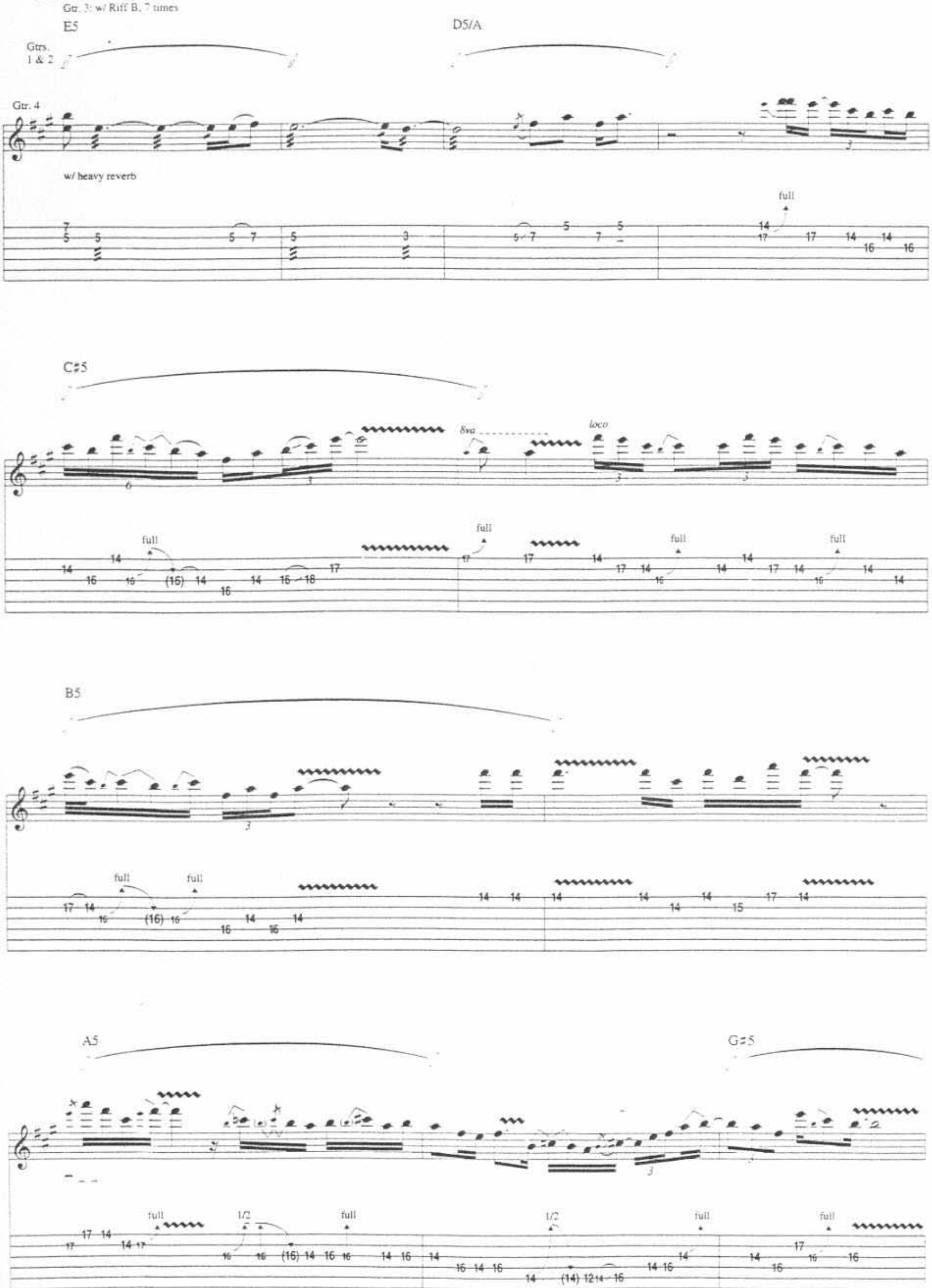

Gtr. 3 tacet
F♯7 (no 3rd)
G6
Gm6
D.S. al Coda
if that bird don't fly a - way there's just one thing I got to say. 3. It's
(Ah.)
Gtr. 1
Gtr. 2
octaver off
* Gtr. 1 tabbed to left of slash.
⊕ Coda
F+
fast, so kiss your past or kiss your ass
Gtr. 2
Gtr. 3
Chorus
A5
D5/A
good - bye. Kiss your past good -
Gtr. 3 Rhy. Fig. 3A
mf
let ring
Gtrs. 1 & 2 Rhy. Fig. 3

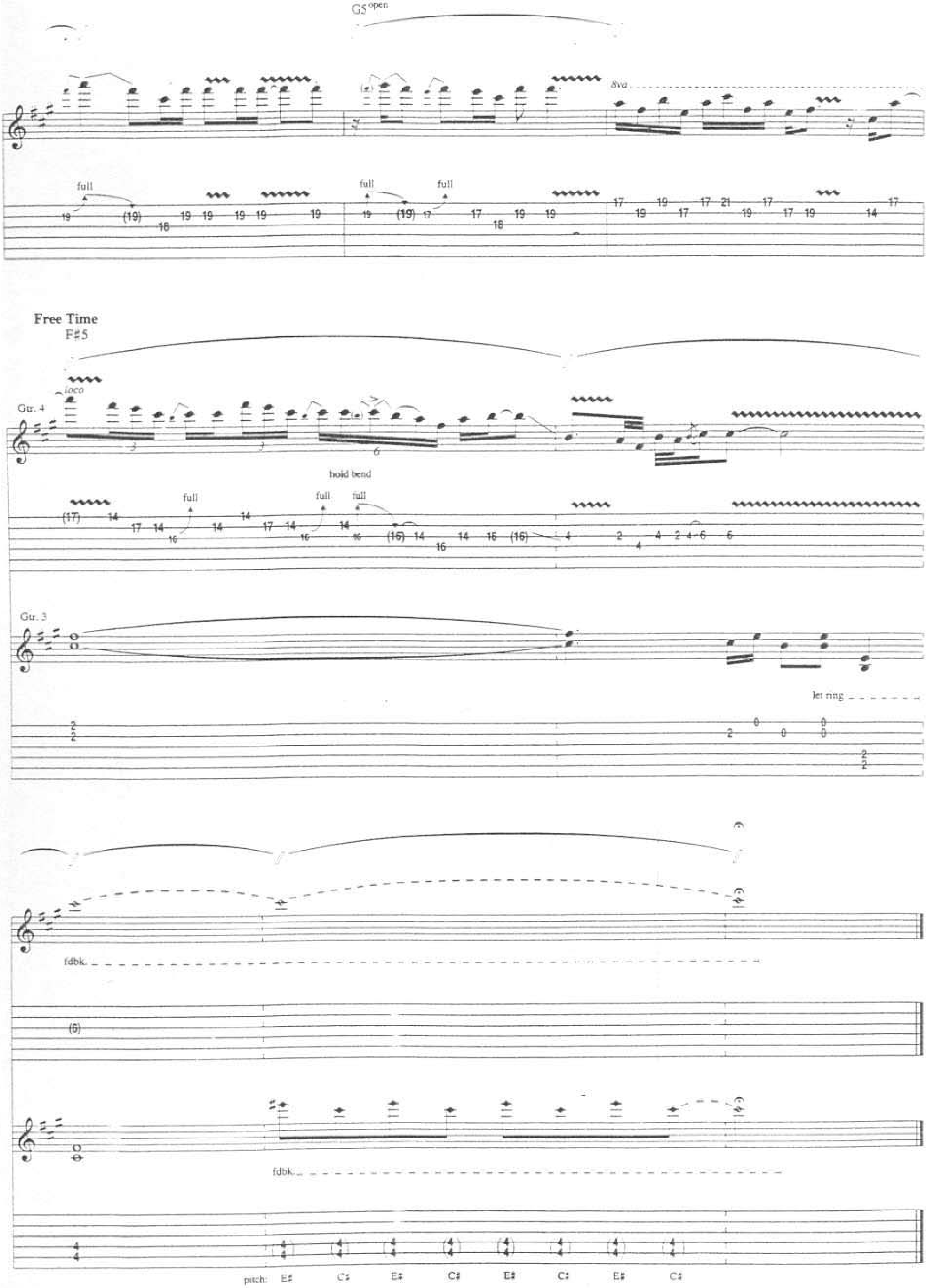
99


N.C.(G)
(F)
bye.
There's no more tears to
End Rhy. Fig. 3A
End Rhy. Fig. 3
Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A, 1 1/2 times, simile
A5
D5/A
cry,
yeah,
so kiss your past good -
(Cross your heart and hope to die. You're nev - er gon - na make it if you're wav-in' good - bye.
Gtr. 1
8va
loco
Harm.
full
full
full
* bkgd. voc. doubled an octave higher
N.C.(G)
(F)
bye.
Kiss your past good -
Cross your heart and don't you cry. You got - ta make it, gon - na, may - be one more try


A5
D5/A
bye, or kiss your ass good-bye,
(Cross your heart and hope to die. You're nev-er gon-na make it if you're wav-in' good-bye.
1/2
full
N.C.(G)
F♯5
yeah,
Cross your heart and don't you cry. You're gon-na make it, gon-na do it. One more try.)
Gtr. 3
Riff B
Gtrs. 1 & 2
yeah, yeah!
End Riff B

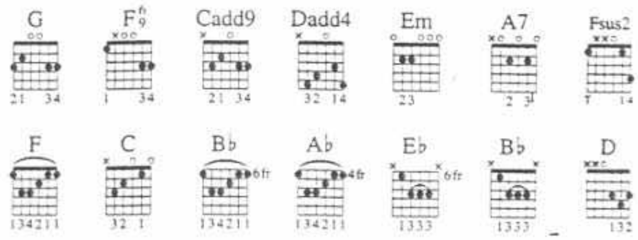
Outro-Guitar Solo
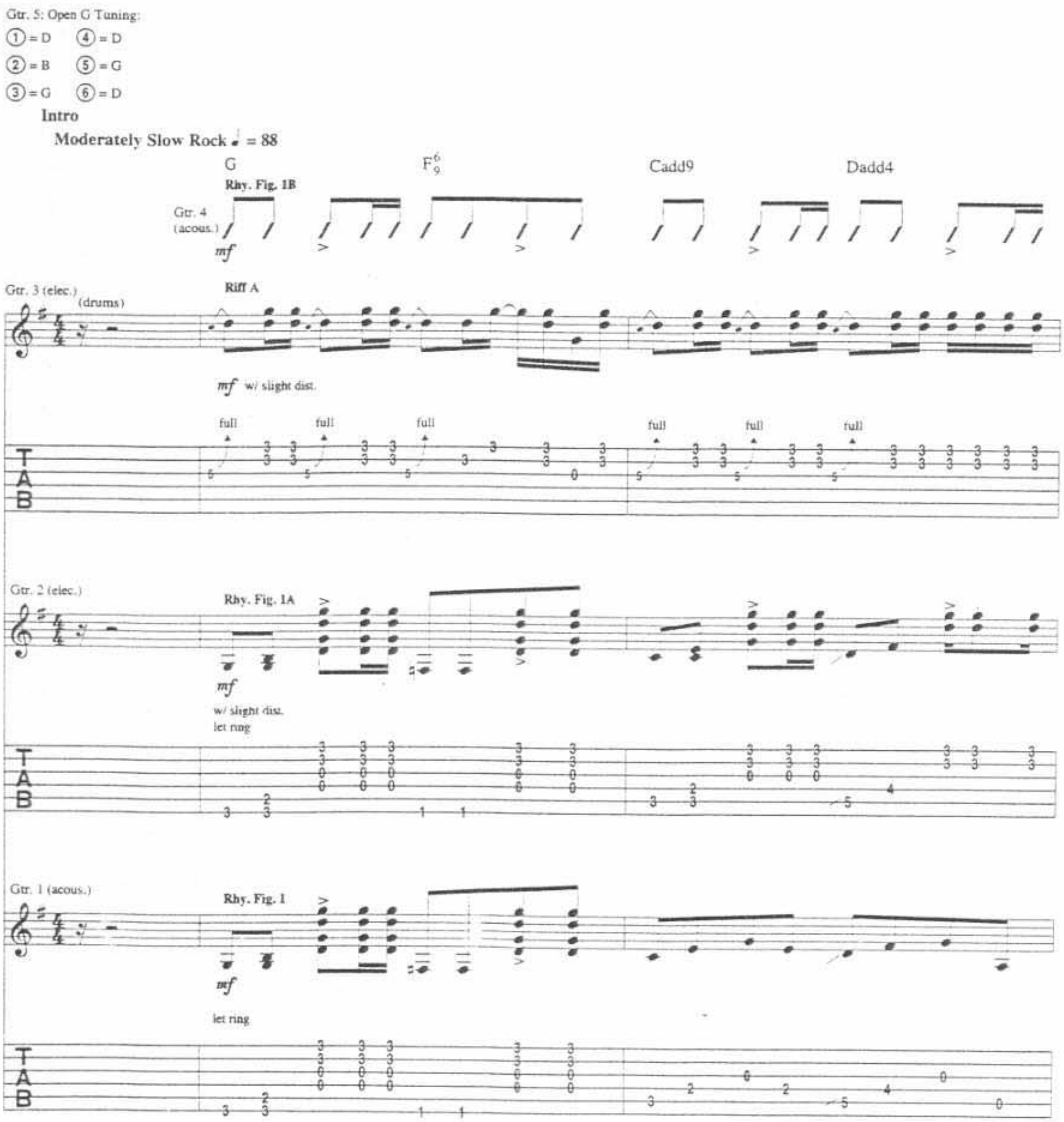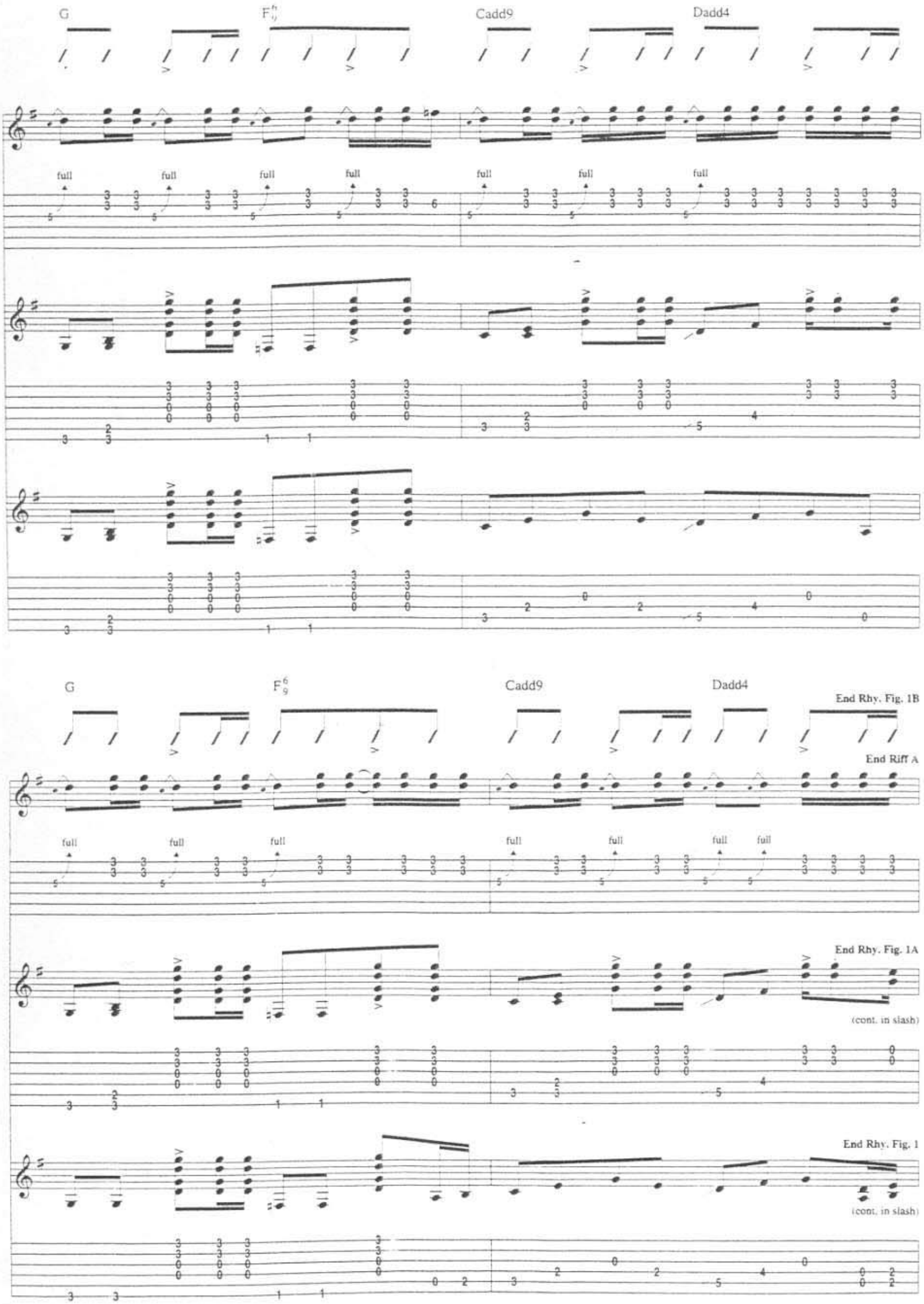



G5 open
8va
full
Free Time
F♯5
loco
Gtr. 4
hold bend
Gtr. 3
let ring
fdbk.
pitch: E♯ C♯ E♯ C♯ E♯ C♯ E♯ C♯
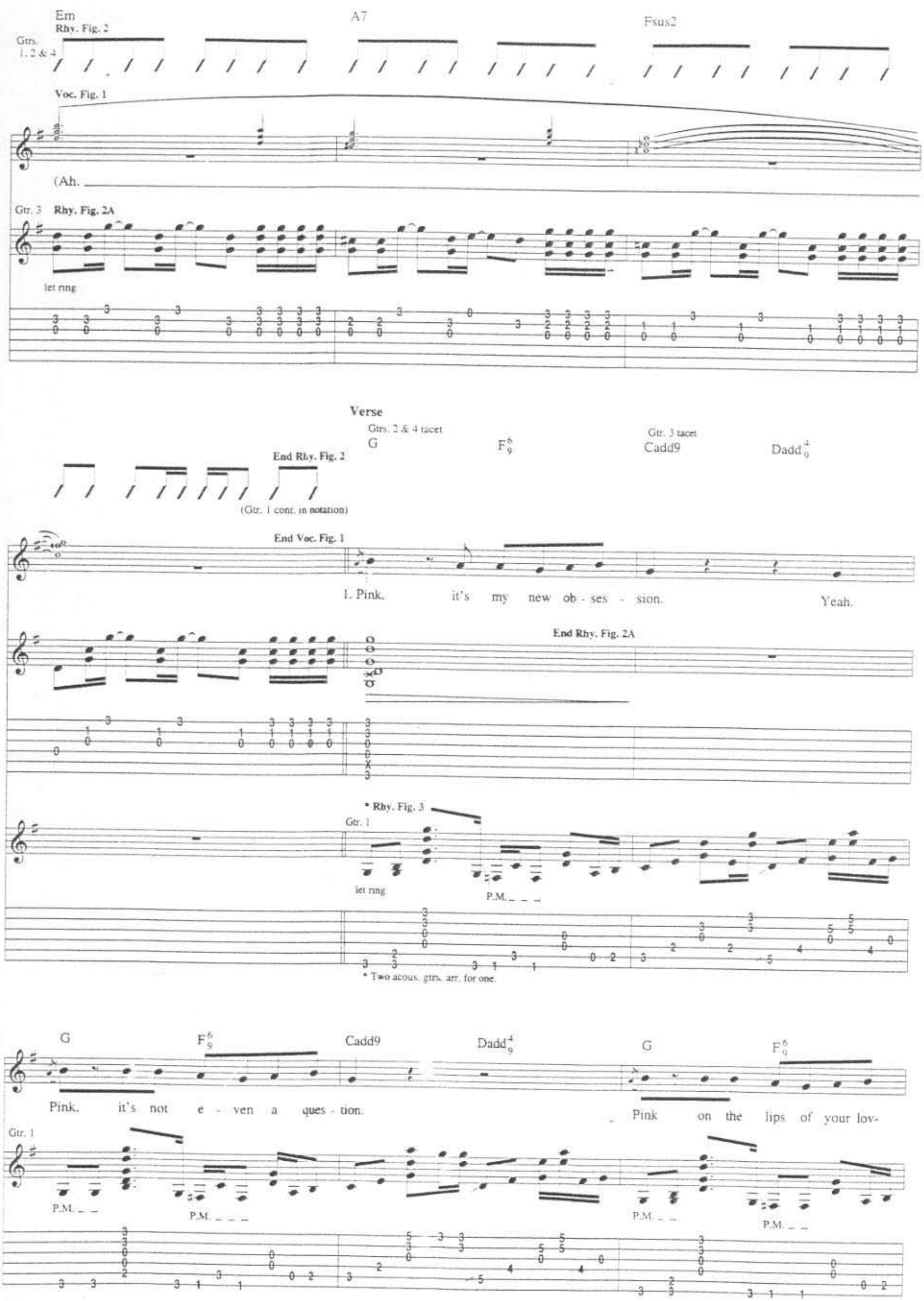
Pink
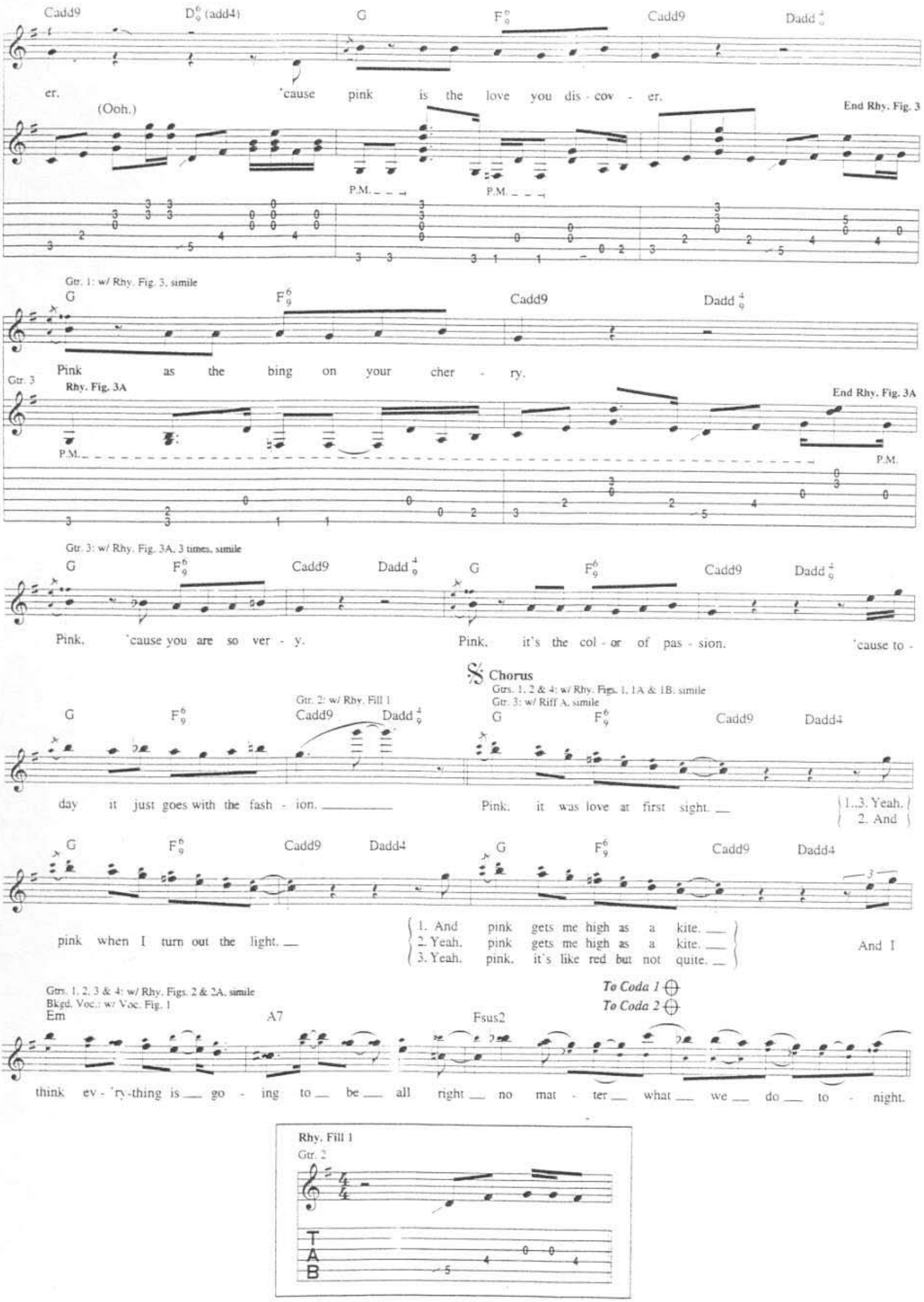
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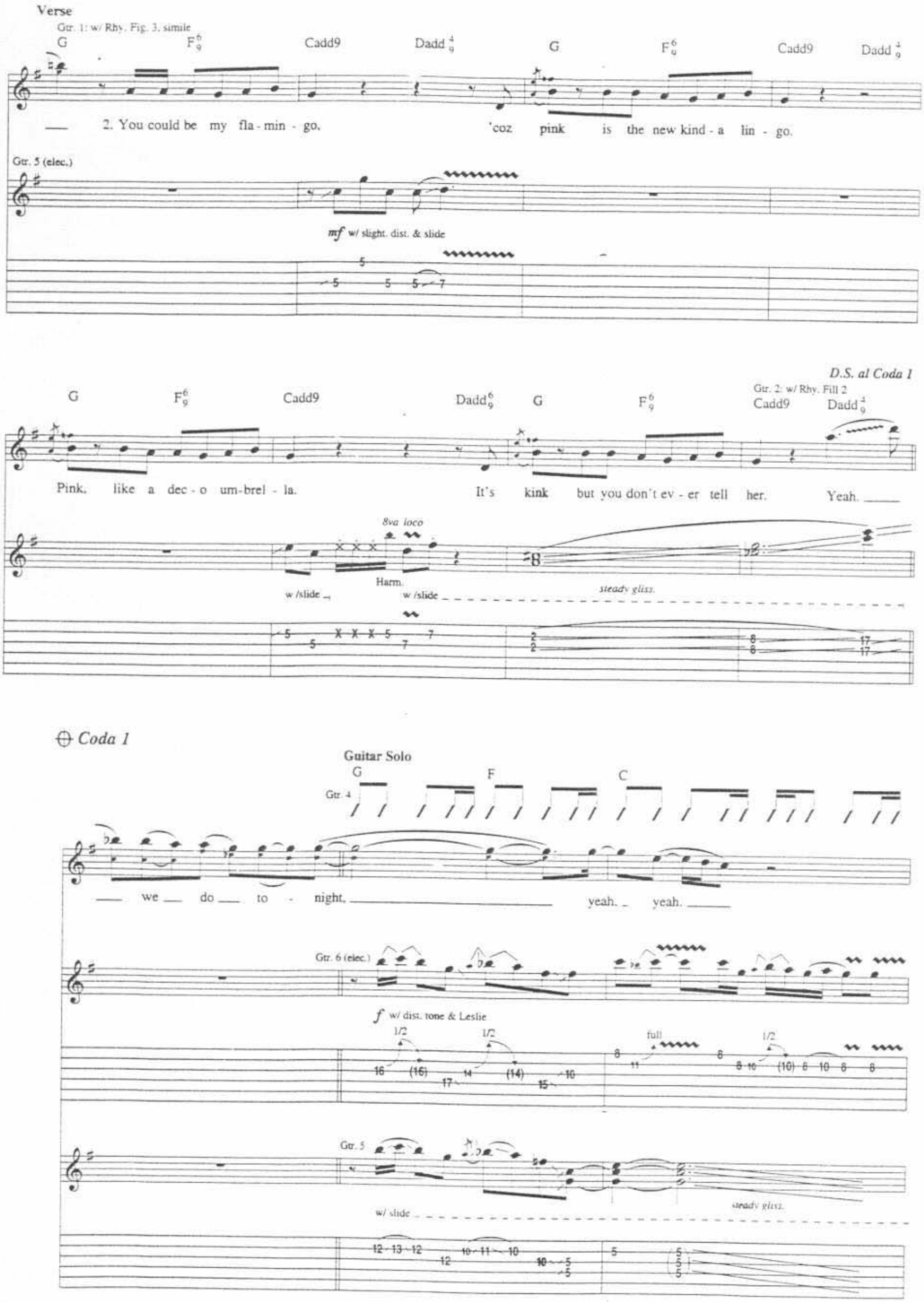


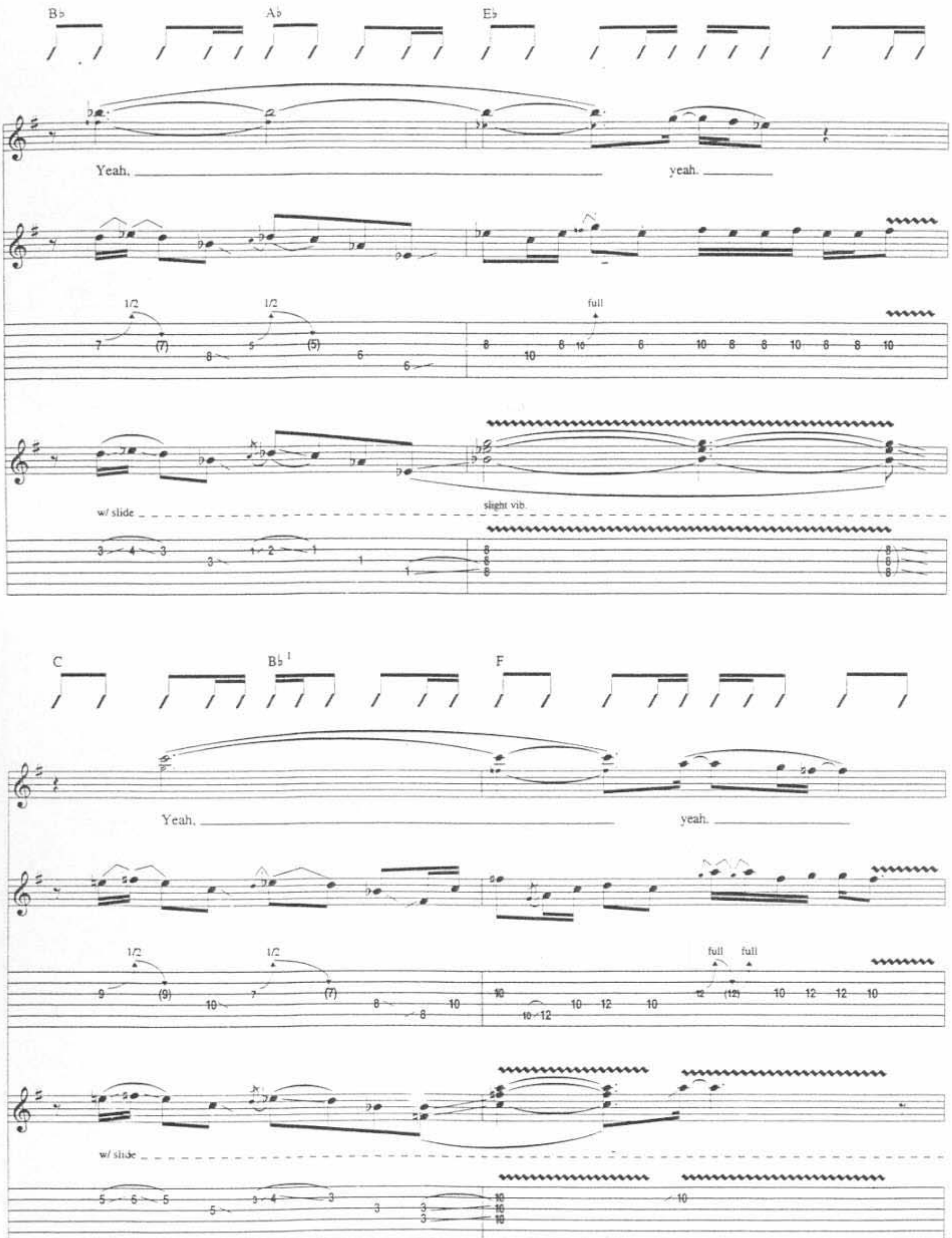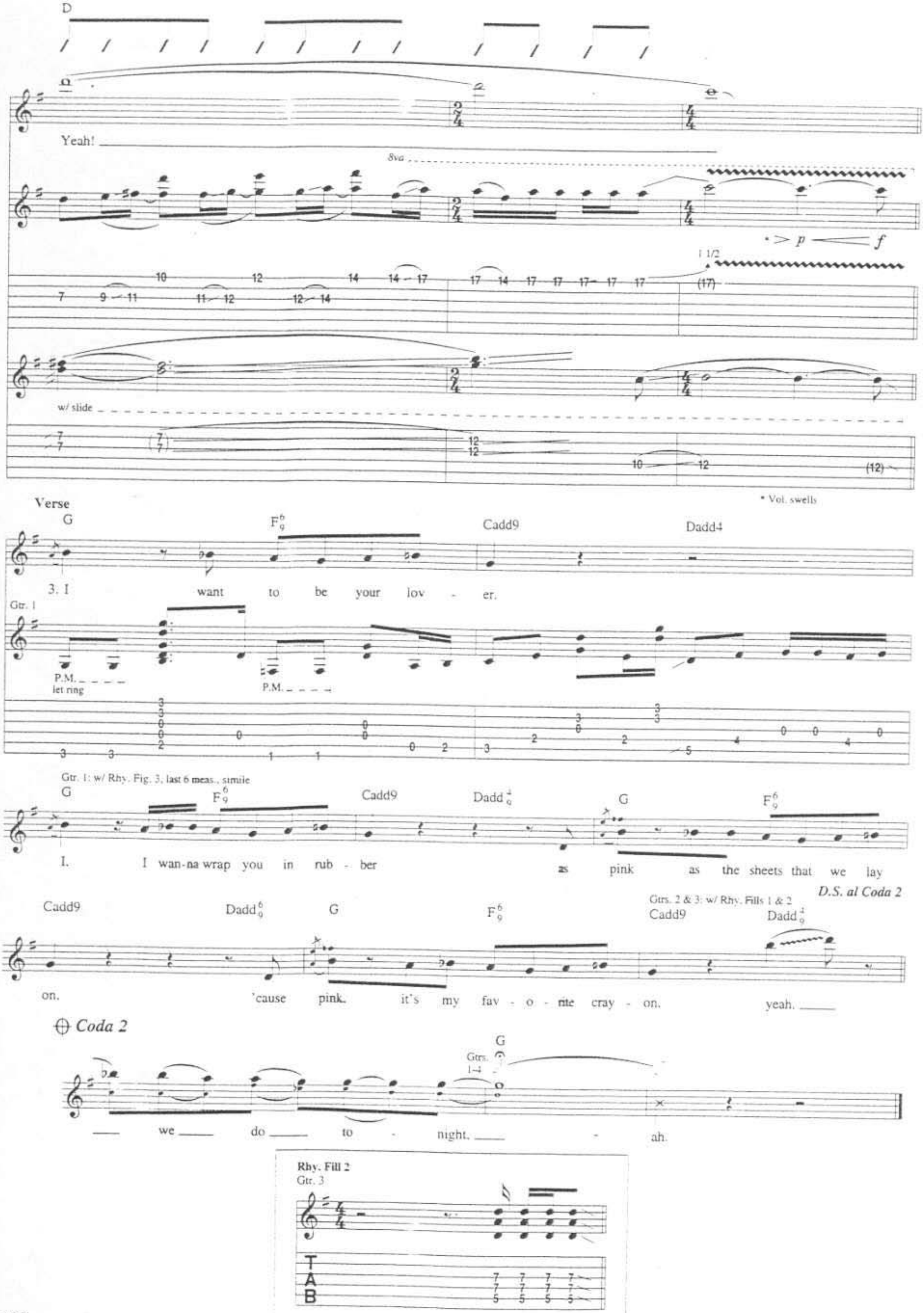



G
F6/9
Cadd9
Dadd4
G
F6/9
Cadd9
Dadd4
End Rhy. Fig. 1B
End Riff A
End Rhy. Fig. 1A
(cont. in slash)
End Rhy. Fig. 1
(cont. in slash)


Em
Rhy. Fig. 2
Gtrs. 1, 2 & 4
A7
Fsus2
Voc. Fig. 1
(Ah.
Gtr. 3 Rhy. Fig. 2A
let ring
Verse
Gtrs. 2 & 4 tacet
G
F6/9
Gtr. 3 tacet
Cadd9
Dadd4/9
End Rhy. Fig. 2
(Gtr. 1 cont. in notation)
End Voc. Fig. 1
1. Pink, it's my new ob - ses - sion. Yeah.
End Rhy. Fig. 2A
* Rhy. Fig. 3
Gtr. 1
let ring
P.M.
* Two acous. gtrs. arr. for one.
G
F6/9
Cadd9
Dadd4/9
G
F6/9
Pink, it's not e - ven a ques - tion. Pink on the lips of your lov-
Gtr. 1
P.M.
P.M.
P.M.
P.M.


Cadd9 D6/9 (add4) G F6/9 Cadd9 Dadd4/9
er. 'cause pink is the love you dis - cov - er.
(Ooh.)
End Rhy. Fig. 3
P.M.
Gtr. 1: w/ Rhy. Fig. 3, simile
G F6/9 Cadd9 Dadd4/9
Pink as the bing on your cher - ry.
Gtr. 3
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 3: w/ Rhy. Fig. 3A, 3 times, simile
G F6/9 Cadd9 Dadd4/9 G F6/9 Cadd9 Dadd4/9
Pink, 'cause you are so ver - y. Pink, it's the col - or of pas - sion. 'cause to -
Chorus
Gtrs. 1, 2 & 4: w/ Rhy. Figs. 1, 1A & 1B, simile
Gtr. 3: w/ Riff A, simile
Gtr. 2: w/ Rhy. Fill 1
G F6/9 Cadd9 Dadd4/9 G F6/9 Cadd9 Dadd4
day it just goes with the fash - ion. Pink, it was love at first sight.
1., 3. Yeah, 2. And
G F6/9 Cadd9 Dadd4 G F6/9 Cadd9 Dadd4
pink when I turn out the light.
1. And pink gets me high as a kite.
2. Yeah, pink gets me high as a kite.
3. Yeah, pink, it's like red but not quite.
And I
Gtrs. 1, 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, simile
Bkgd. Voc.: w/ Voc. Fig. 1
To Coda 1
To Coda 2
Em A7 Fsus2
think ev - 'ry-thing is go - ing to be all right no mat - ter what we do to - night.
Rhy. Fill 1
Gtr. 2
T
A
B

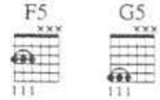

Verse
Gtr. 1: w/ Rhy. Fig. 3, simile
G F6/9 Cadd9 Dadd4/9 G F6/9 Cadd9 Dadd4/9
2. You could be my fla-min-go, 'coz pink is the new kind-a lin-go.
Gtr. 5 (elec.)
mf w/ slight. dist. & slide
G F6/9 Cadd9 Dadd6/9 G F6/9 Cadd9 Dadd4/9
D.S. al Coda 1
Gtr. 2: w/ Rhy. Fill 2
Pink, like a dec-o um-brel-la. It's kink but you don't ev-er tell her. Yeah.
8va loco
Harm.
w/slide
steady gliss.
Coda 1
Guitar Solo
G F C
Gtr. 4
we do to-night, yeah, yeah.
Gtr. 6 (elec.)
f w/ dist. tone & Leslie
1/2
full
Gtr. 5
w/ slide
steady gliss.


B♭
A♭
E♭
Yeah.
yeah.
1/2
1/2
full
w/ slide
slight vib.
C
B♭ I
F
Yeah.
yeah.
1/2
1/2
full
full
w/ slide


D
Yeah!
8va
1 1/2
p
f
w/ slide
* Vol. swells
Verse
G
F6/9
Cadd9
Dadd4
3. I want to be your lov - er.
Gtr. 1
P.M.
let ring
P.M.
Gtr. 1: w/ Rhy. Fig. 3, last 6 meas., simile
I. I wan-na wrap you in rub - ber as pink as the sheets that we lay
on. 'cause pink, it's my fav - o - rite cray - on, yeah.
Gtrs. 2 & 3: w/ Rhy. Fills 1 & 2
D.S. al Coda 2
Coda 2
Gtrs. 1-4
we do to - night. ah.
Rhy. Fill 2
Gtr. 3
TAB

Attitude Adjustment

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

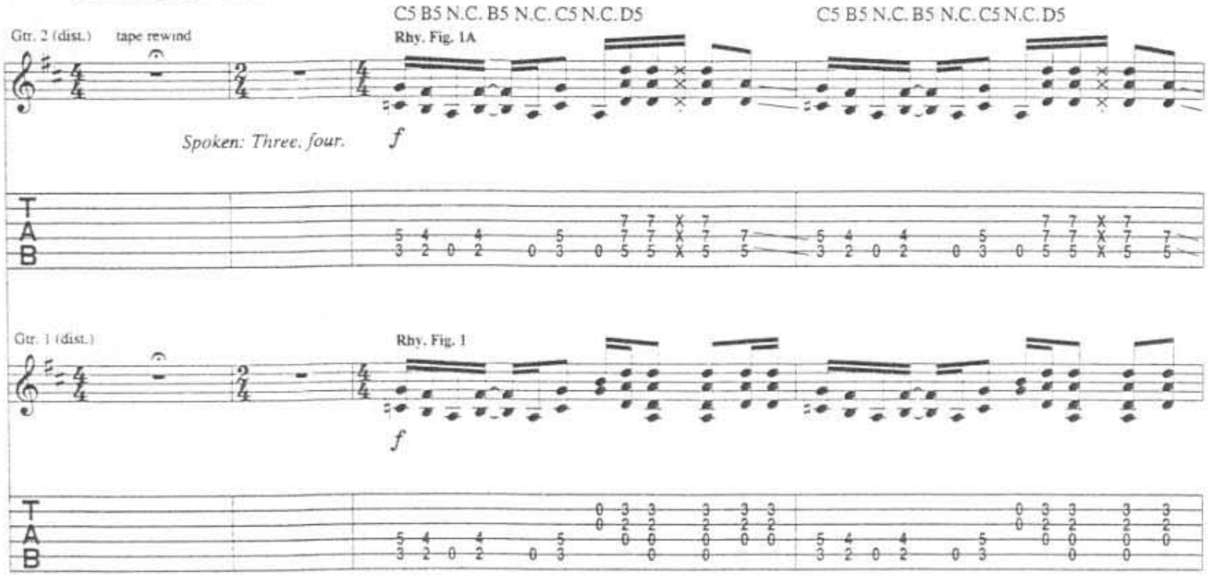


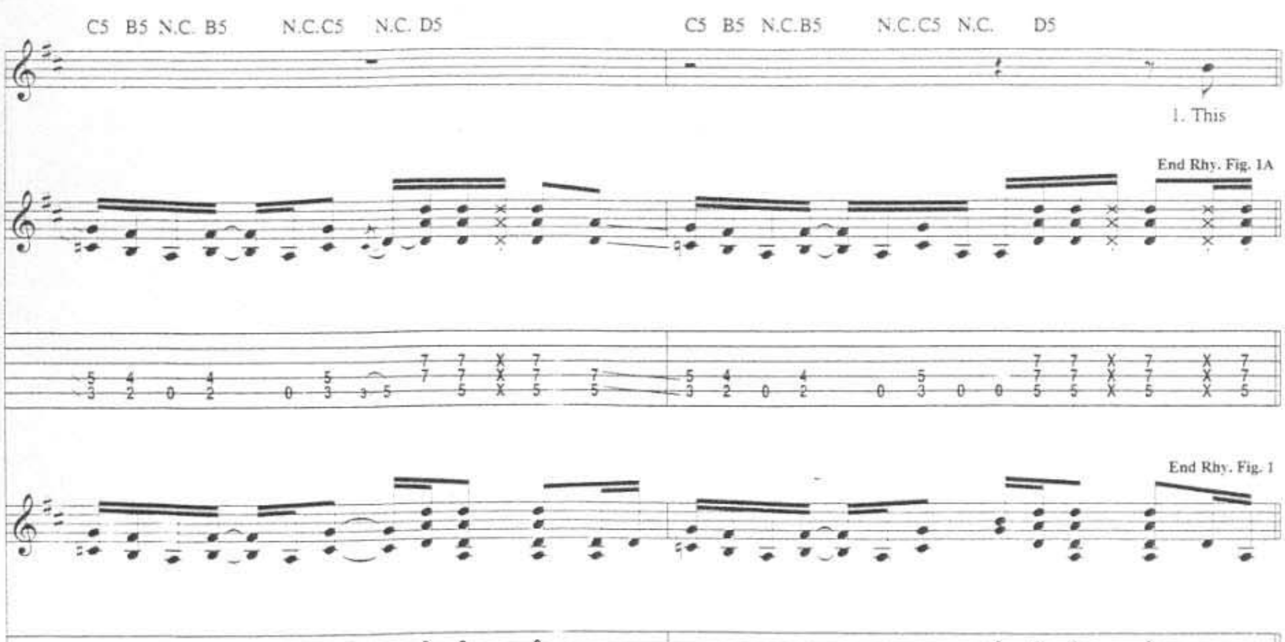
Gtrs. 1 & 2: Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

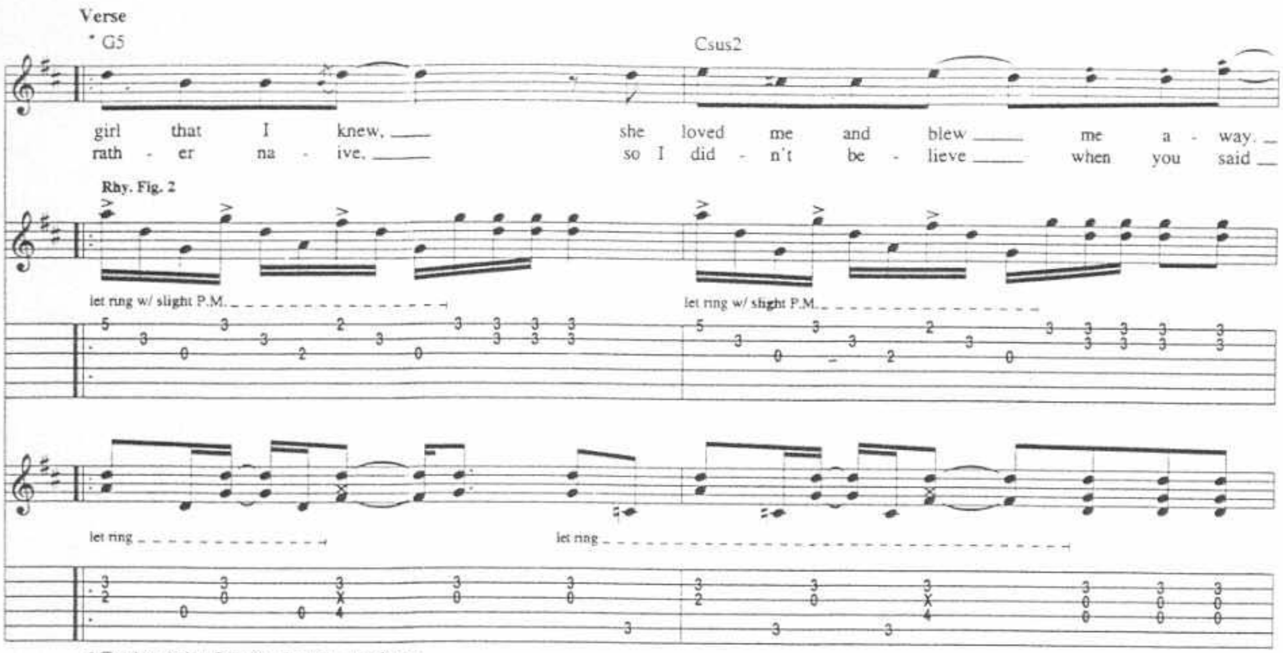
Gtr. 3: Open G Tuning:
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Intro

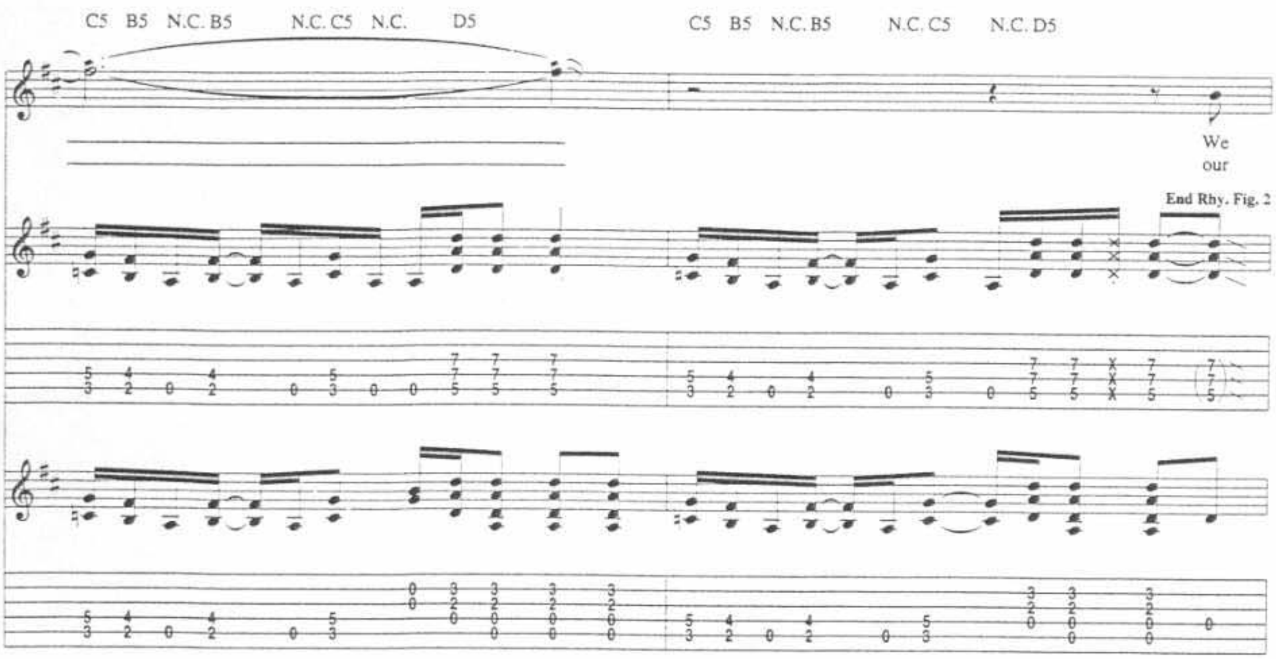
Moderately Slow Rock ♩ = 96

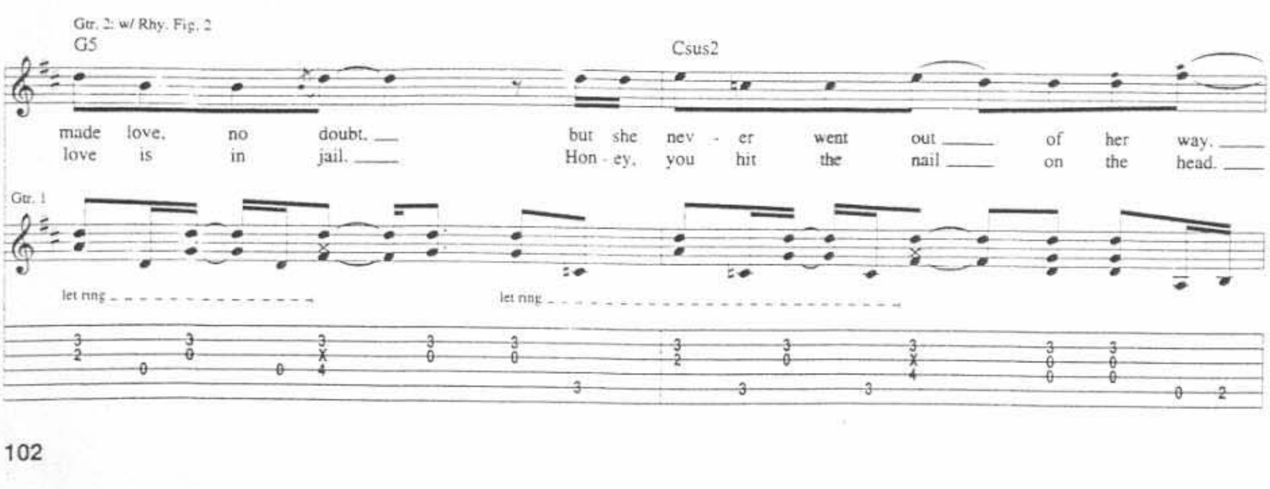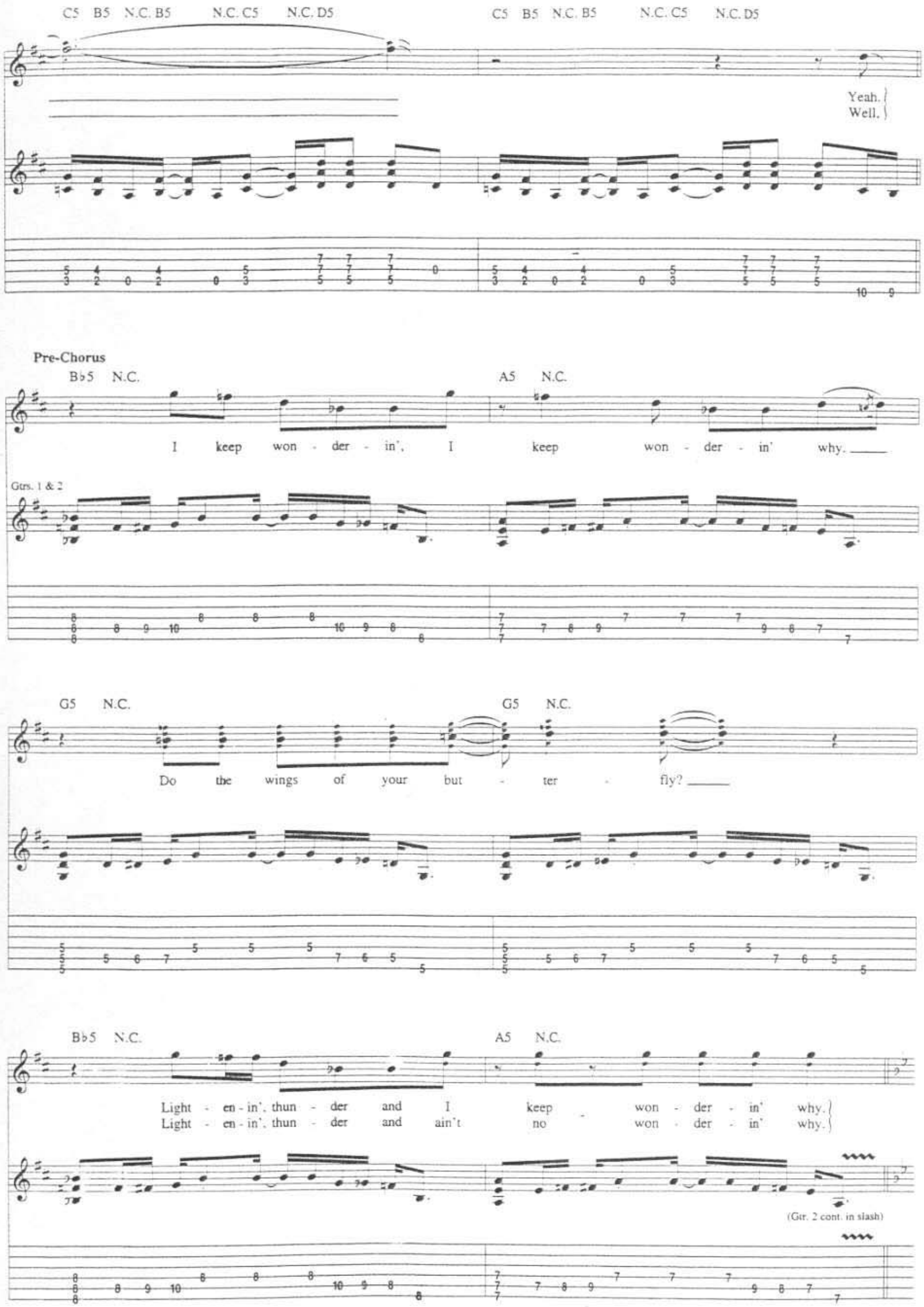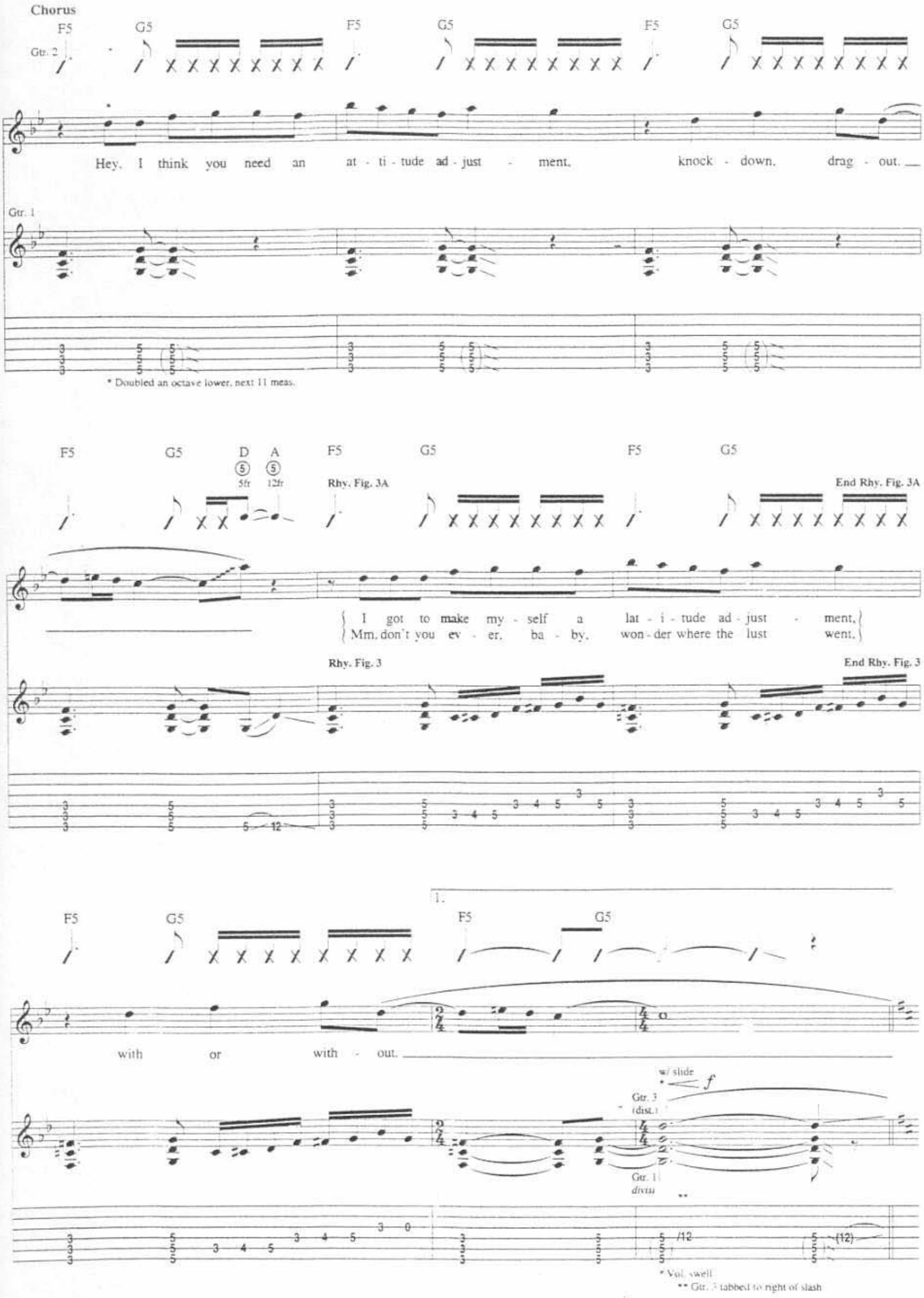






* Chord symbols reflect overall tonality, next 2 meas.
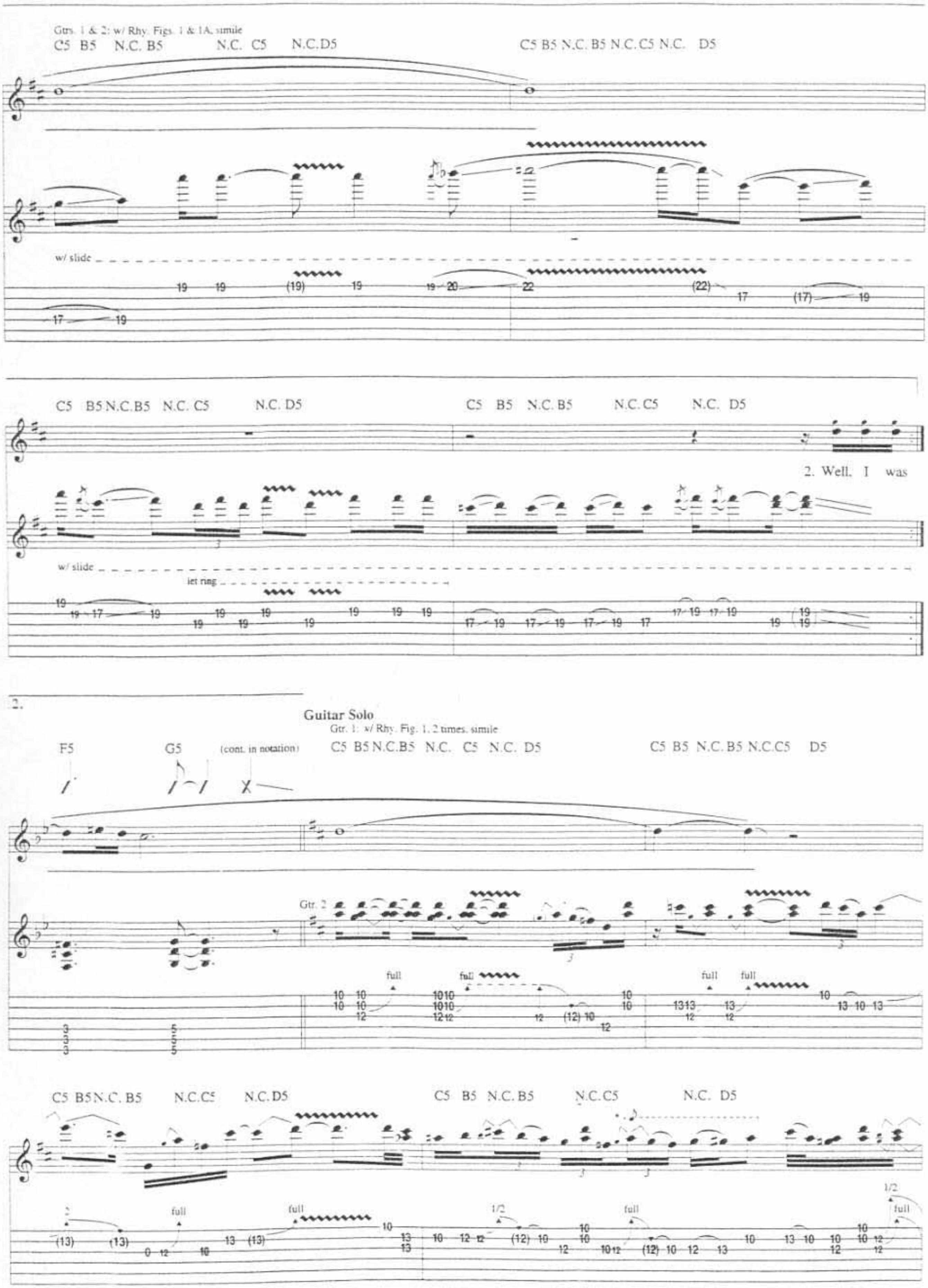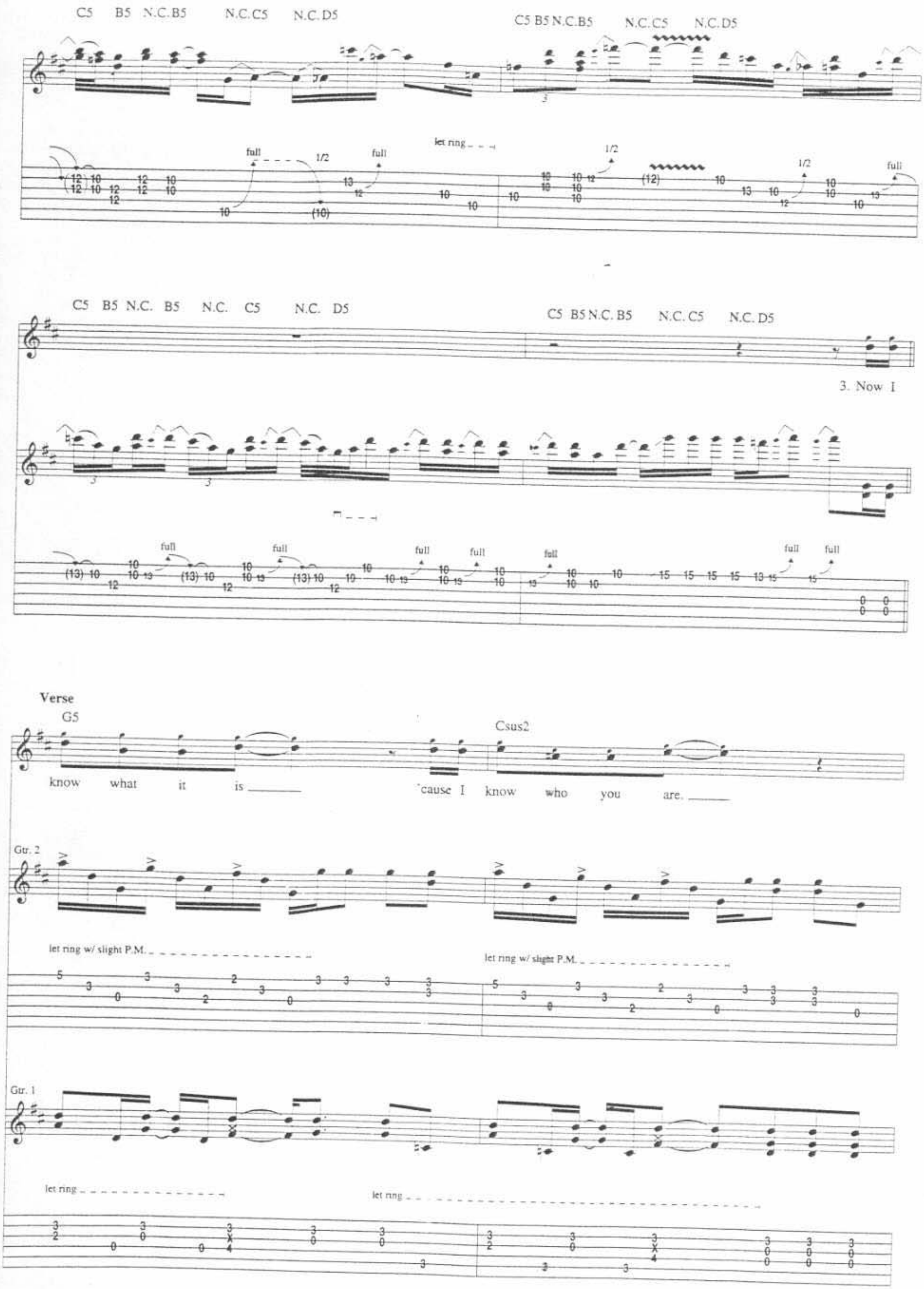





C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
Yeah.
Well.
Pre-Chorus
B♭5 N.C.
A5 N.C.
I keep won - der - in', I keep won - der - in' why.
Gtrs. 1 & 2
G5 N.C.
G5 N.C.
Do the wings of your but - ter - fly?
B♭5 N.C.
A5 N.C.
Light - en - in', thun - der and I keep won - der - in' why.
Light - en - in', thun - der and ain't no won - der - in' why.
(Gtr. 2 cont. in slash)
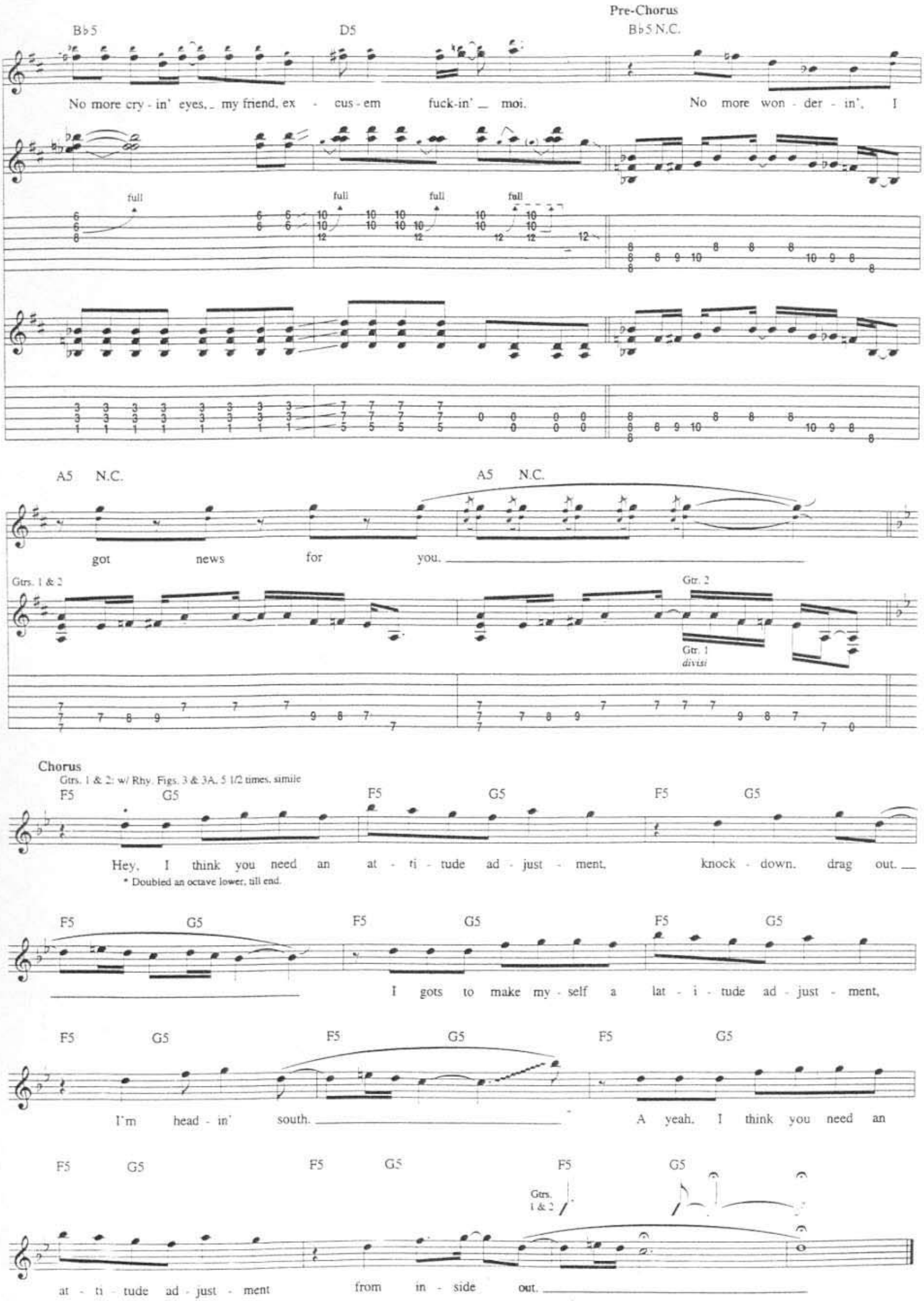
106


Chorus
F5 G5 F5 G5 F5 G5
Gtr. 2
Hey, I think you need an at - ti - tude ad - just - ment, knock - down, drag - out.
Gtr. 1
* Doubled an octave lower, next 11 meas.
F5 G5 D A F5 G5 F5 G5
5fr 12fr
Rhy. Fig. 3A
End Rhy. Fig. 3A
I got to make my - self a lat - i - tude ad - just - ment,
Mm, don't you ev - er, ba - by, won - der where the lust went,
Rhy. Fig. 3
End Rhy. Fig. 3
F5 G5 F5 G5
1.
with or with - out.
w/ slide
Gtr. 3 (dist.)
Gtr. 1 divisi
* Vol. swell
** Gtr. 3 tabbed to right of slash



* Played behind the beat.
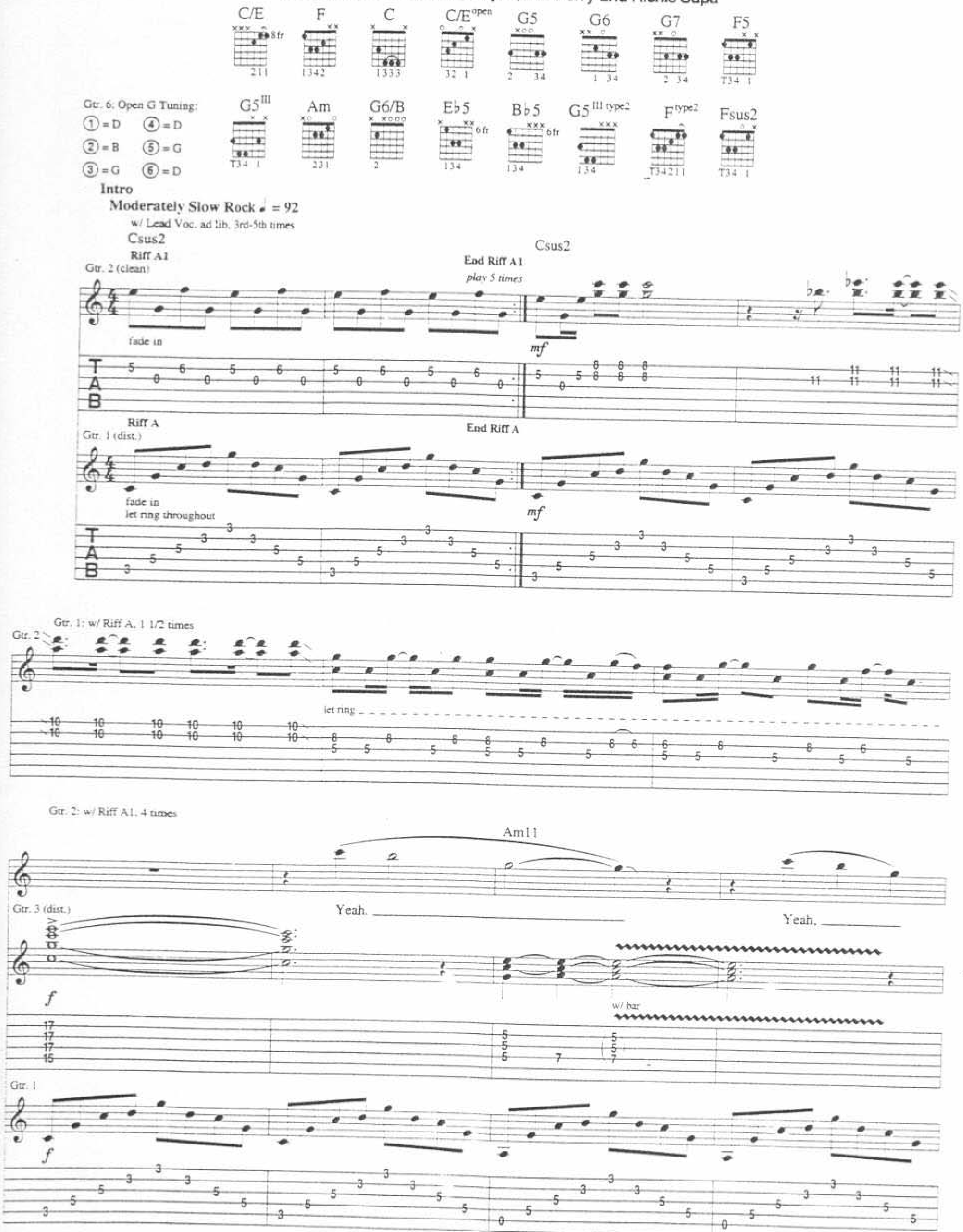

C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
full 1/2 full let ring
1/2 1/2 full
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
3. Now I
full full full full full full full
Verse
G5
Csus2
know what it is 'cause I know who you are.
Gtr. 2
let ring w/ slight P.M.
let ring w/ slight P.M.
Gtr. 1
let ring
let ring
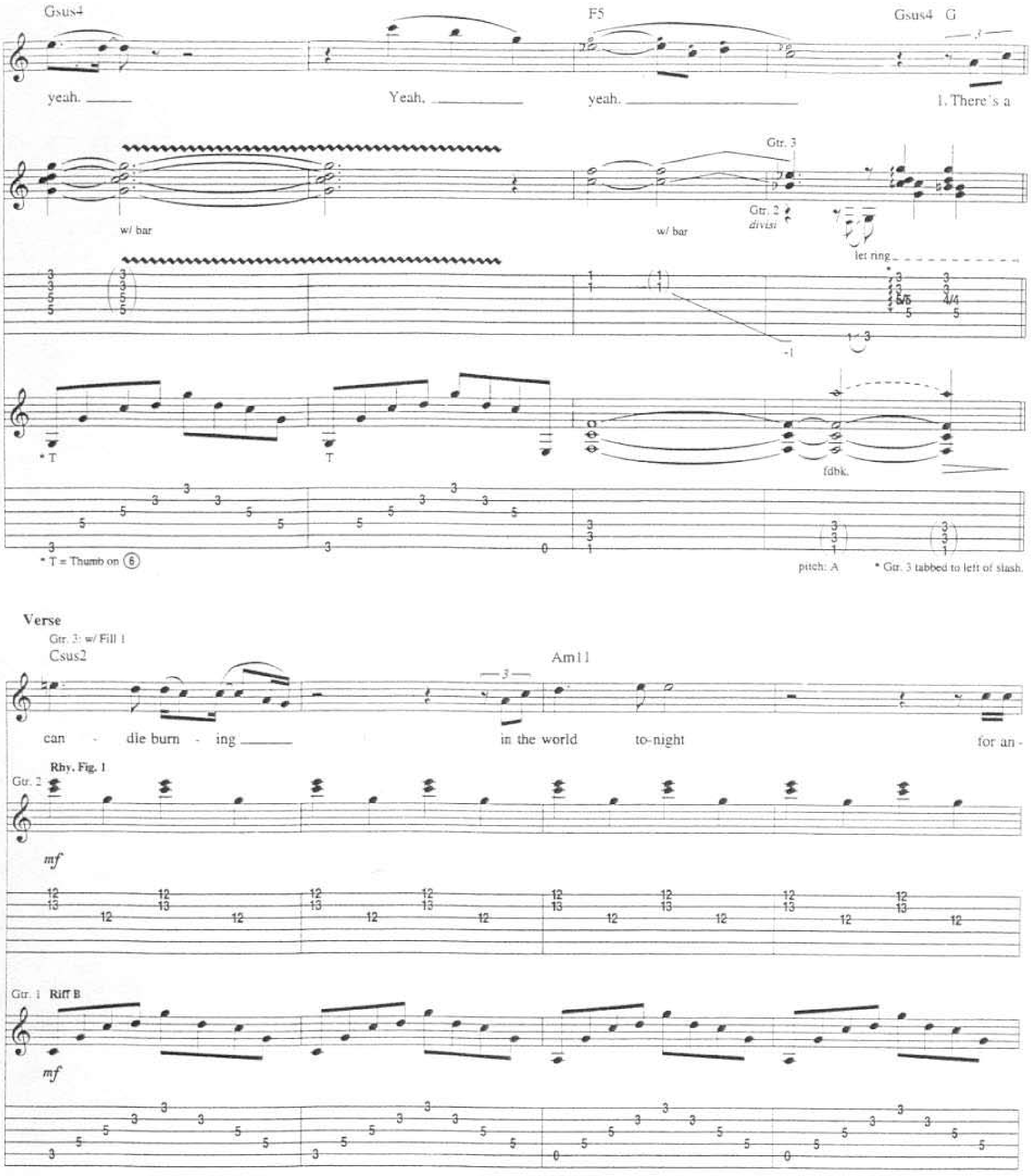

Pre-Chorus
Bb5
D5
Bb5 N.C.
No more cry - in' eyes, my friend, ex - cus - em fuck-in' moi.
No more won - der - in', I
full
A5 N.C.
got news for you.
Grs. 1 & 2
Gtr. 2
Gtr. 1 divisi
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 5 1/2 times, simile
F5 G5
Hey, I think you need an at - ti - tude ad - just - ment, knock - down, drag out.
* Doubled an octave lower, till end.
I gots to make my - self a lat - i - tude ad - just - ment,
I'm head - in' south.
A yeah, I think you need an
at - ti - tude ad - just - ment from in - side out.
Gtrs. 1 & 2

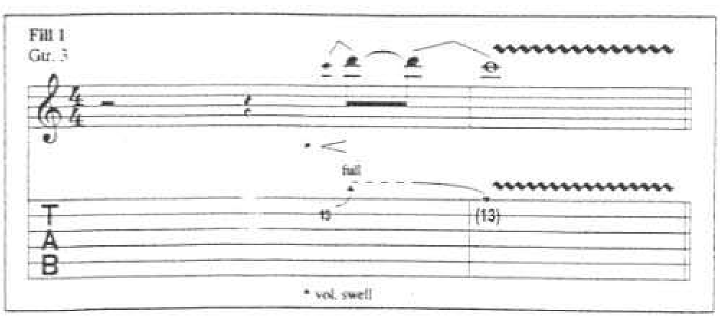
108
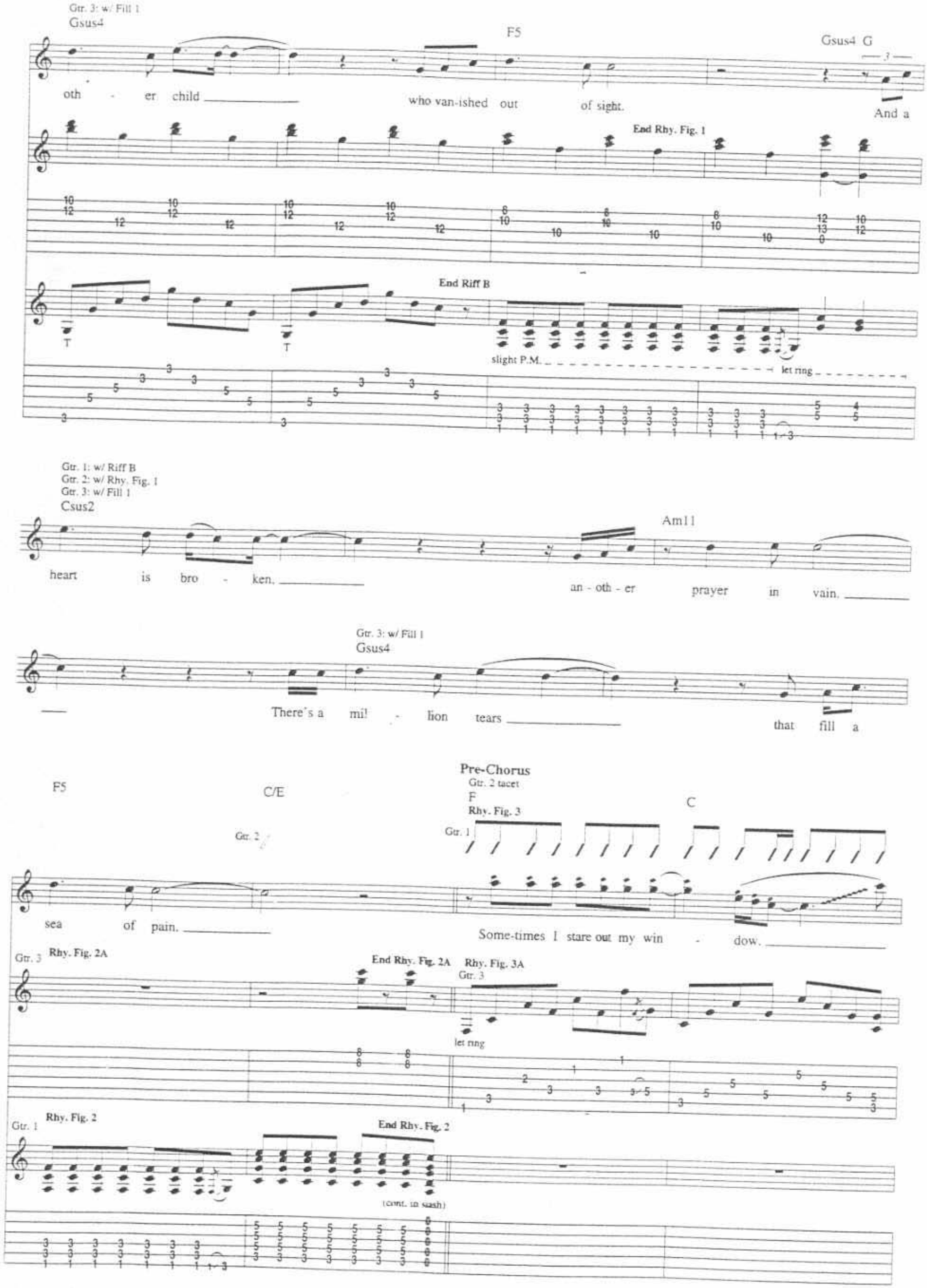
Fallen Angels

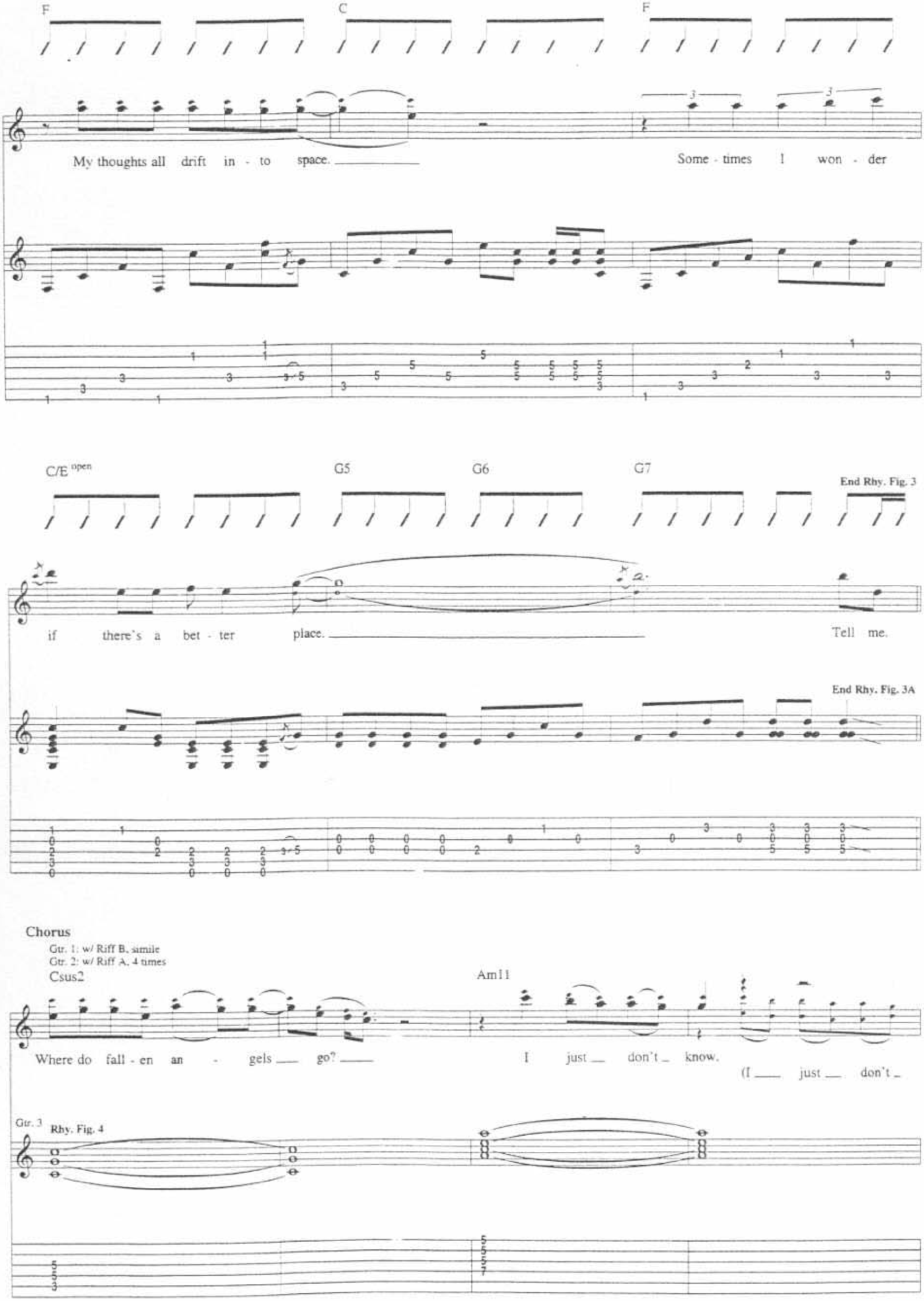
Words and Music by Steven Tyler, Joe Perry and Richie Supa
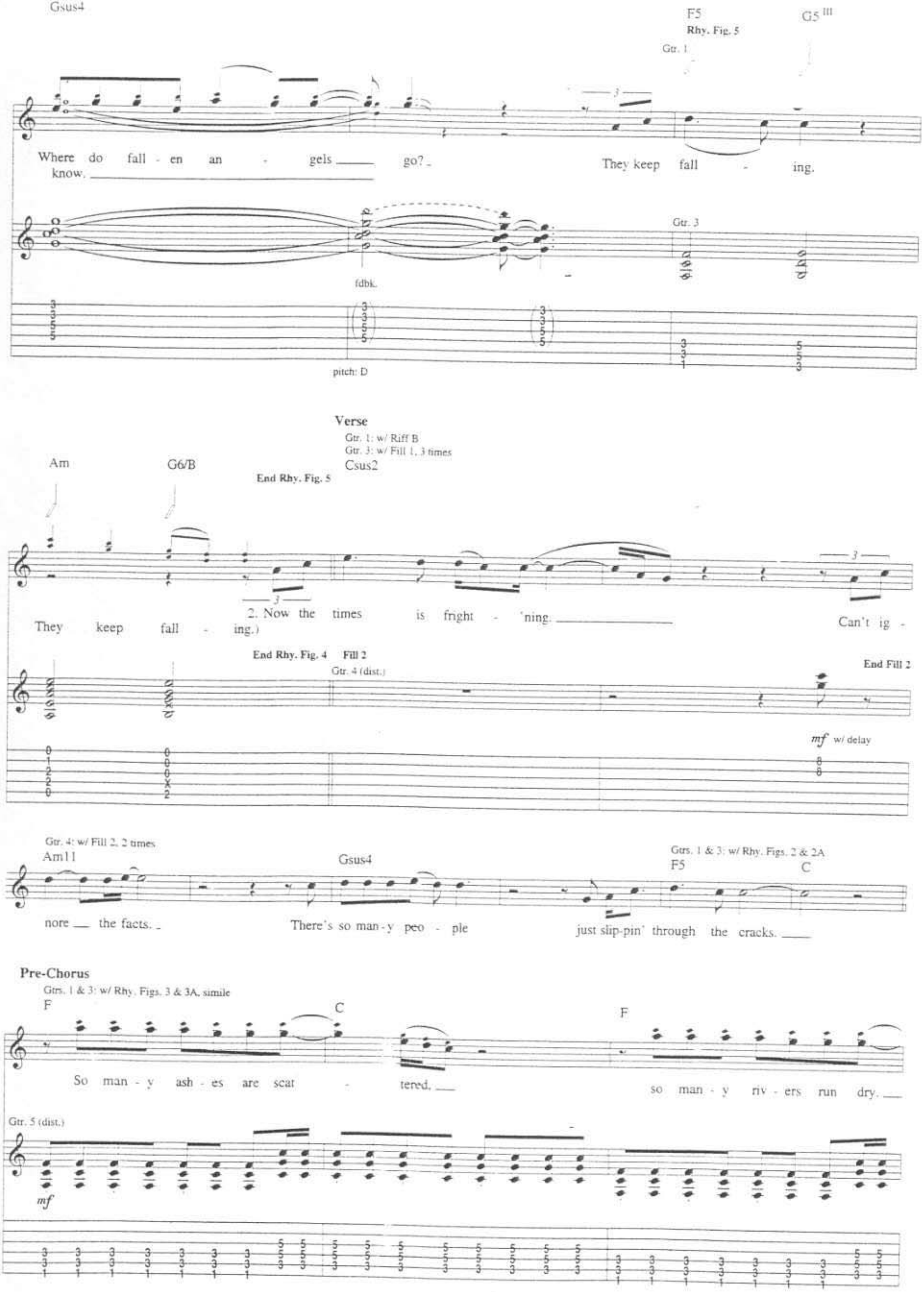



Gsus4
F5
Gsus4 G
yeah. Yeah, yeah. 1. There's a
Gtr. 3
w/ bar
Gtr. 2 divisi
let ring
* T
T
fdbk.
* T = Thumb on ⑥
pitch: A
* Gtr. 3 tabbed to left of slash.
Verse
Gtr. 3: w/ Fill 1
Csus2
Am11
can - die burn - ing in the world to-night for an -
Rhy. Fig. 1
Gtr. 2
mf
Gtr. 1 Riff B
mf

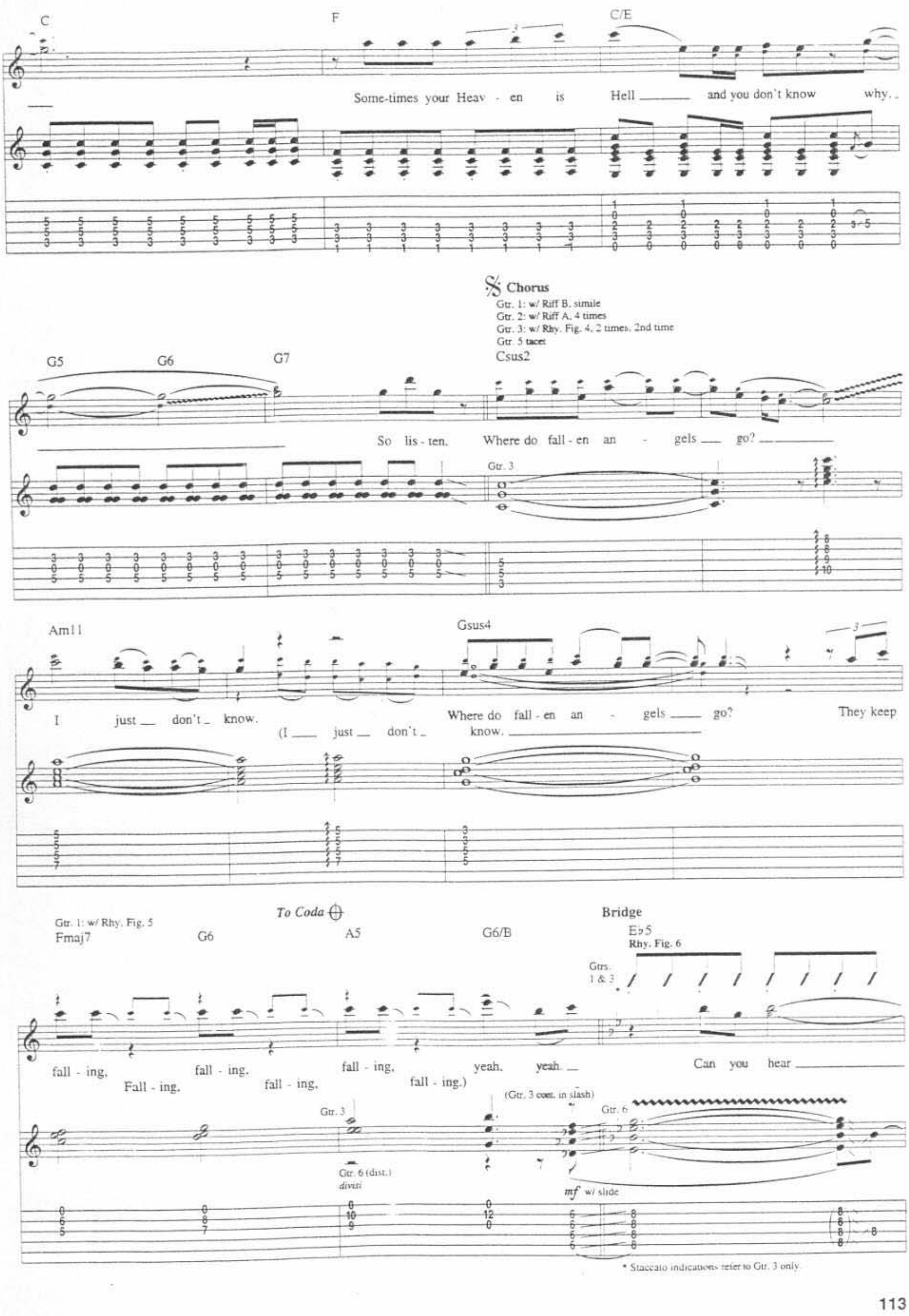

Fill 1
Gtr. 3
full
* vol. swell


Gtr. 3: w/ Fill 1
Gsus4
F5
Gsus4 G
oth - er child who van-ished out of sight. And a
End Rhy. Fig. 1
End Riff B
slight P.M.
let ring
Gtr. 1: w/ Riff B
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Fill 1
Csus2
Am11
heart is bro - ken. an - oth - er prayer in vain.
Gtr. 3: w/ Fill 1
Gsus4
There's a mil - lion tears that fill a
F5
C/E
Pre-Chorus
Gtr. 2 tacet
F
C
Rhy. Fig. 3
Gtr. 1
Gtr. 2
sea of pain. Some-times I stare out my win - dow.
Gtr. 3
Rhy. Fig. 2A
End Rhy. Fig. 2A
Rhy. Fig. 3A
let ring
Rhy. Fig. 2
End Rhy. Fig. 2
(cont. in slash)


F
C
F
My thoughts all drift in - to space.
Some - times I won - der
C/E open
G5
G6
G7
End Rhy. Fig. 3
if there's a bet - ter place.
Tell me.
End Rhy. Fig. 3A
Chorus
Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A, 4 times
Csus2
Am11
Where do fall - en an - gels go?
I just don't know.
(I just don't
Gtr. 3
Rhy. Fig. 4
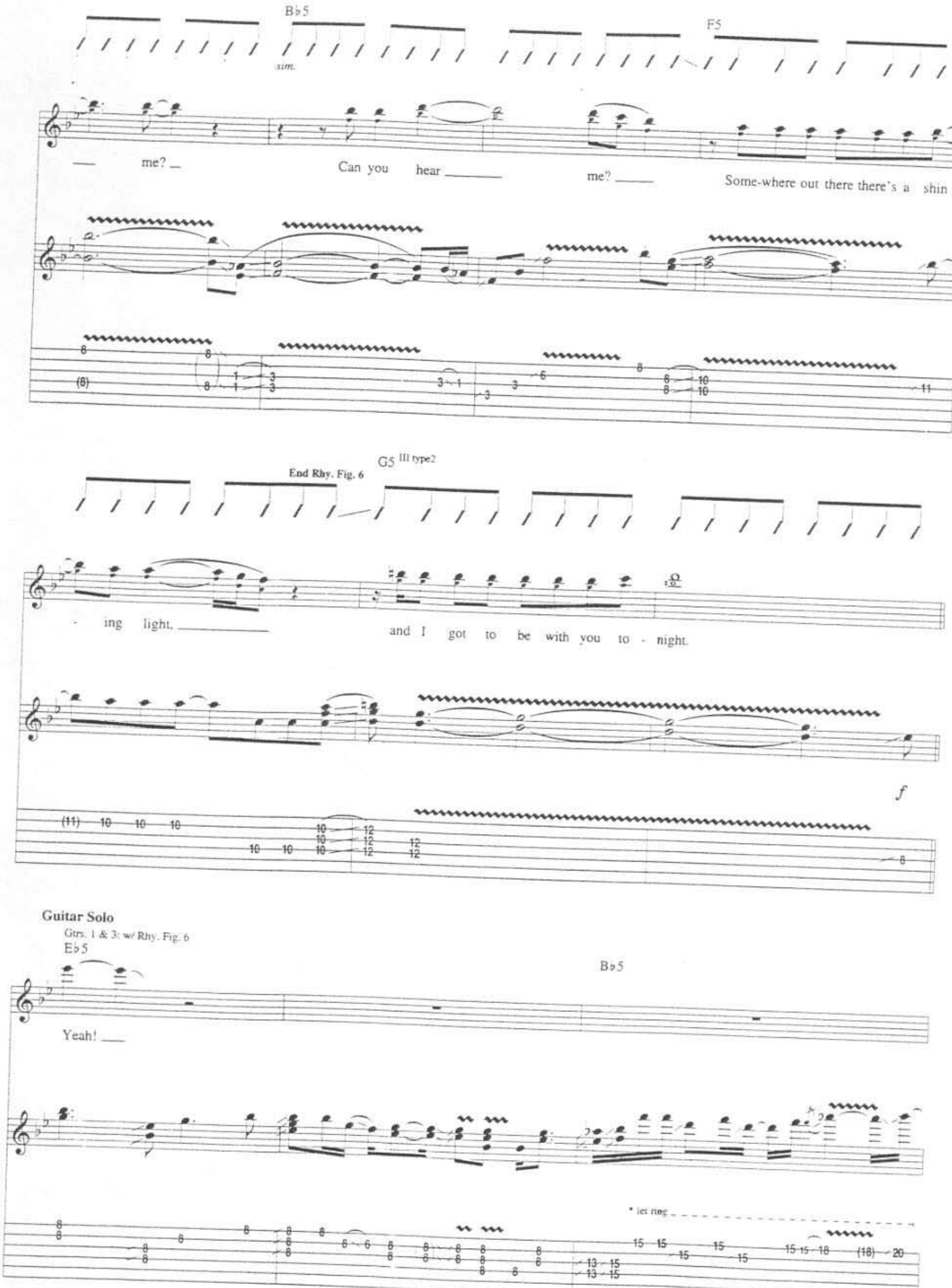
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Gsus4
F5
Rhy. Fig. 5
G5 III
Gtr. 1
Where do fall - en an - gels go?
know.
They keep fall - ing.
Gtr. 3
fdbk.
pitch: D
Verse
Gtr. 1: w/ Riff B
Gtr. 3: w/ Fill 1, 3 times
Am
G6/B
Csus2
End Rhy. Fig. 5
They keep fall - ing.)
2. Now the times is fright - 'ning.
Can't ig -
End Rhy. Fig. 4
Fill 2
Gtr. 4 (dist.)
End Fill 2
mf w/ delay
Gtr. 4: w/ Fill 2, 2 times
Am11
Gsus4
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
F5
C
nore the facts.
There's so man - y peo - ple
just slip-pin' through the cracks.
Pre-Chorus
Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A, simile
F
C
F
So man - y ash - es are scat - tered,
so man - y riv - ers run dry.
Gtr. 5 (dist.)
mf
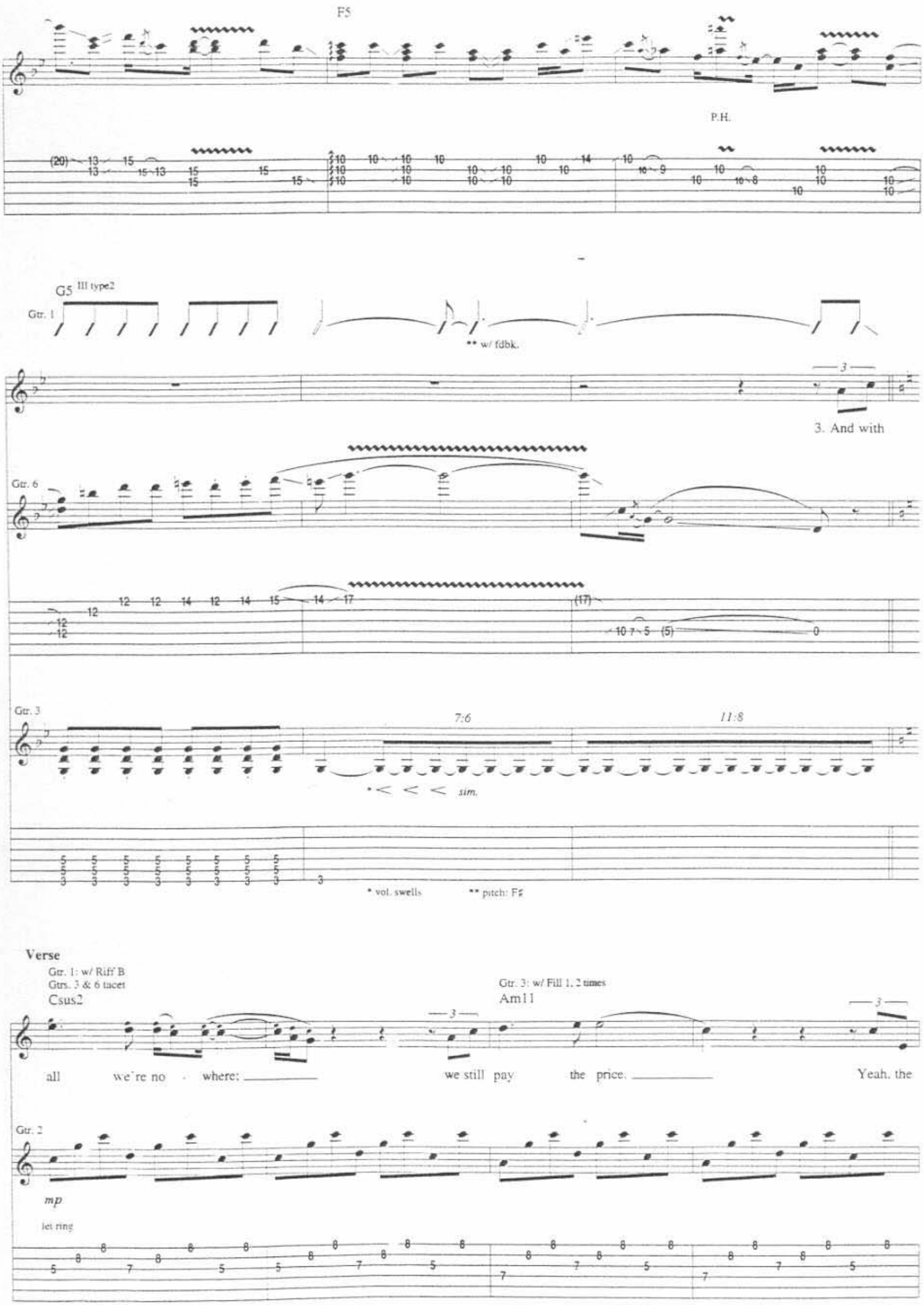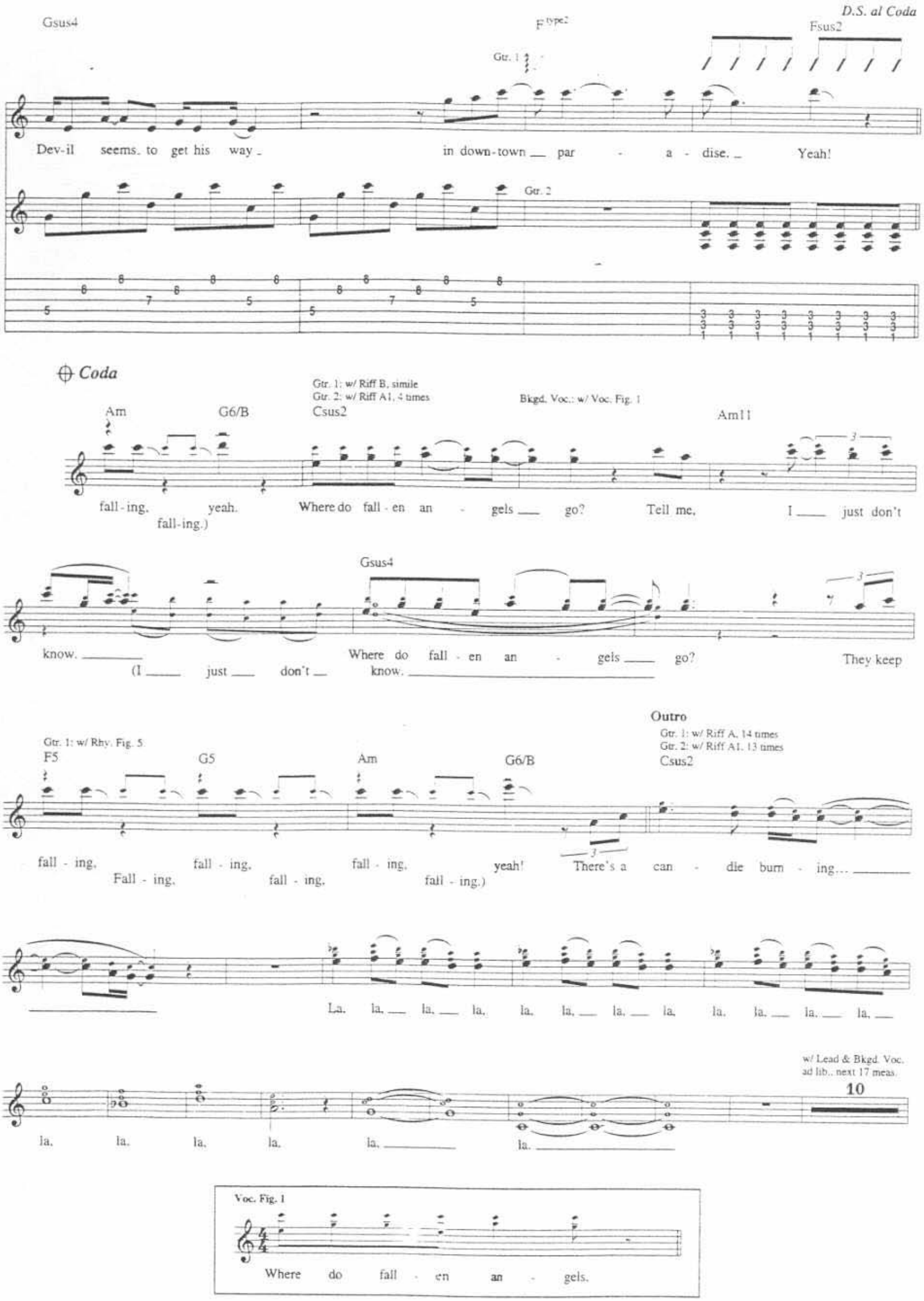


* Staccato indications refer to Gtr. 3 only.
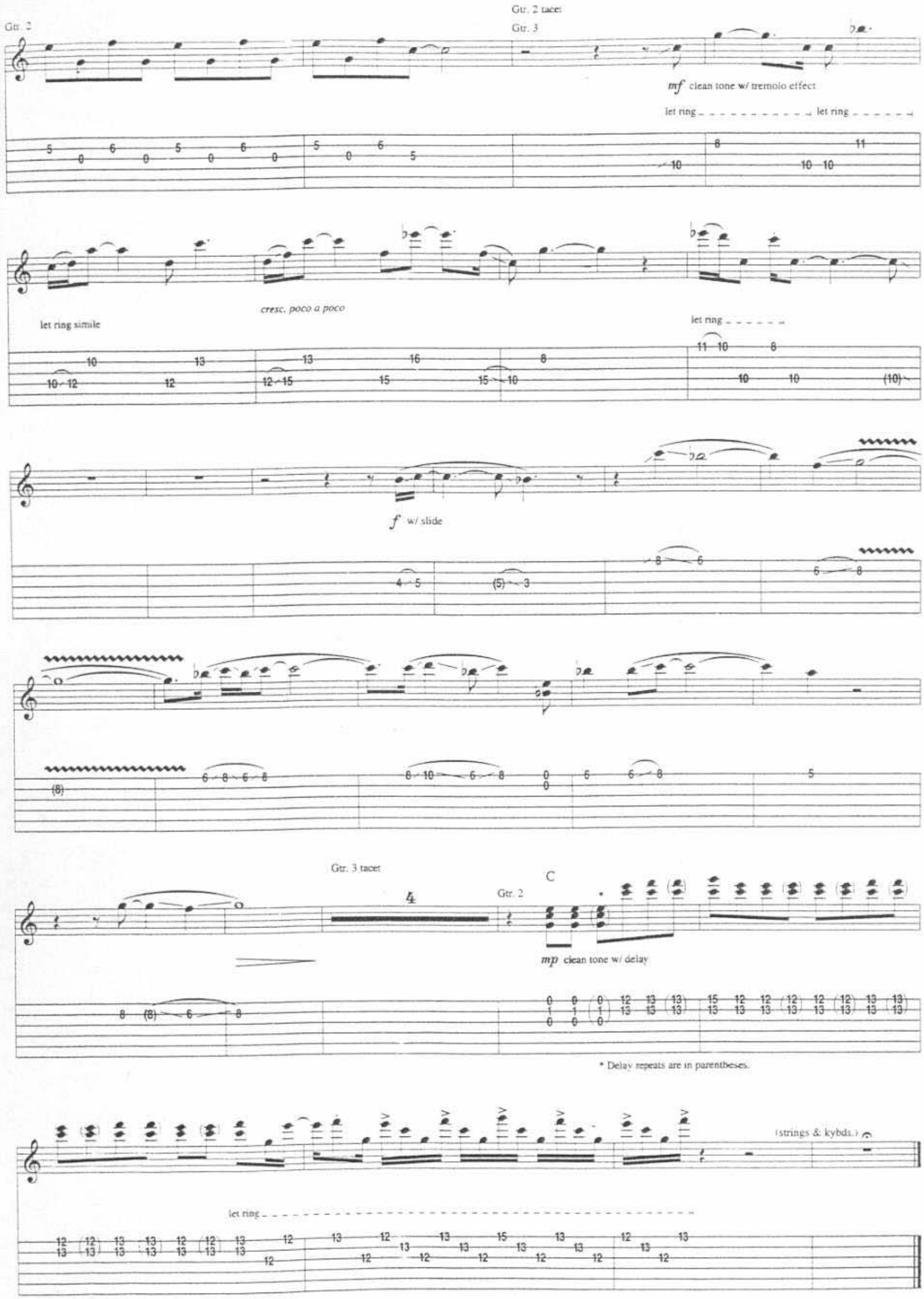
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* Allow 1st and 2nd strs. to ring over each other when sliding.


F5
P.H.
G5 III type2
Gtr. 1
** w/ fdbk.
3. And with
Gtr. 6
Gtr. 3
7:6
11:8
sim.
* vol. swells
** pitch: F♯
Verse
Gtr. 1: w/ Riff B
Gtrs. 3 & 6 tacet
Csus2
Gtr. 3: w/ Fill 1, 2 times
Am11
all we're no - where; we still pay the price. Yeah, the
Gtr. 2
mp
let ring


D.S. al Coda
Gsus4
F type2
Fsus2
Gtr. 1
Dev-il seems to get his way
in down-town par - a - dise.
Yeah!
Gtr. 2
Coda
Gtr. 1: w/ Riff B, simile
Gtr. 2: w/ Riff A1, 4 times
Bkgd. Voc.: w/ Voc. Fig. 1
Am
G6/B
Csus2
Am11
fall-ing, yeah.
fall-ing.)
Where do fall - en an - gels go? Tell me, I just don't
know.
(I just don't know.
Where do fall - en an - gels go?
They keep
Gtr. 1: w/ Rhy. Fig. 5
F5
G5
Am
G6/B
Outro
Gtr. 1: w/ Riff A, 14 times
Gtr. 2: w/ Riff A1, 13 times
Csus2
fall - ing, fall - ing, fall - ing, yeah!
Fall - ing, fall - ing, fall - ing.)
There's a can - dle burn - ing...
La, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la.
w/ Lead & Bkgd. Voc. ad lib., next 17 meas.
10
Voc. Fig. 1
Where do fall - en an - gels.


Gtr. 2 tacet
Gtr. 2
Gtr. 3
mf clean tone w/ tremolo effect
let ring
let ring
let ring simile
cresc. poco a poco
let ring
f w/ slide
Gtr. 3 tacet
C
Gtr. 2
mp clean tone w/ delay
* Delay repeats are in parentheses.
let ring
(strings & kybds.)

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